SELINA.

Der Freischütz	2
Fantaisie	17
Gondellied	30
Roses de Bohème	35
Valsero	47
Les Rameaux	53
Sunbeams on the Water	65
Valse Caprice	73
Deuxième Scherzo	88
Alice	99
Serenata	111
Voice of the Waves	119
Drops of Water	135
Polonaise (Epstein	144
Feramors (Rubenstein)	156
Whims	162
Nocturne, Brassin	169
Day Dreams	177
Pasquinade	183

Compositions

pour **PIANO** par

SIDNEY SMITH.

Op. 11.	Harpe Eolienne,	Aeolian Harp,	6.
" . 36.	Une nuit Etoilée,	A Starry Night,	6.
" . 54.	Harmonies du Soir,	Evening Chimes,	7½.
" . 57.	L'Ange du Foyer,	Angel of the Fireside,	6.
" . 74.	Repos du Soir,	Evening Rest,	6.
" . 16.	Der Freischütz,		9.

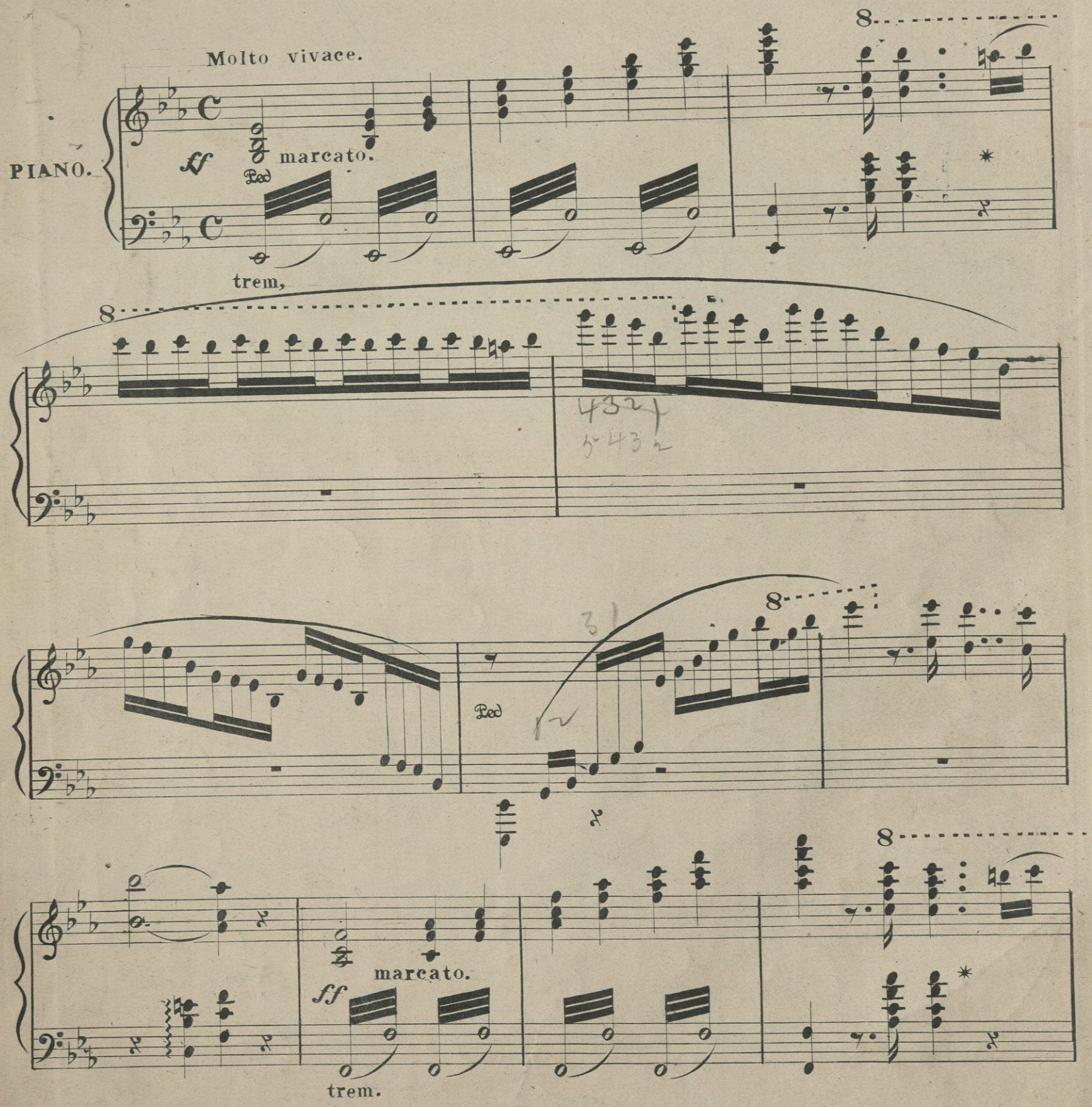
Published by GEORGE WILLIG & Co. *Baltimore.*

Gillingham.

"DER FREISCHÜTZ".

GRANDE FANTAISIE DE CONCERT.

SYDNEY SMITH, Op: 16.



8

8

Ped

8

M.G. M.G. M.G.

Ped * Ped * Ped * Ped * Ped cres * Ped * Ped rit. * Ped *

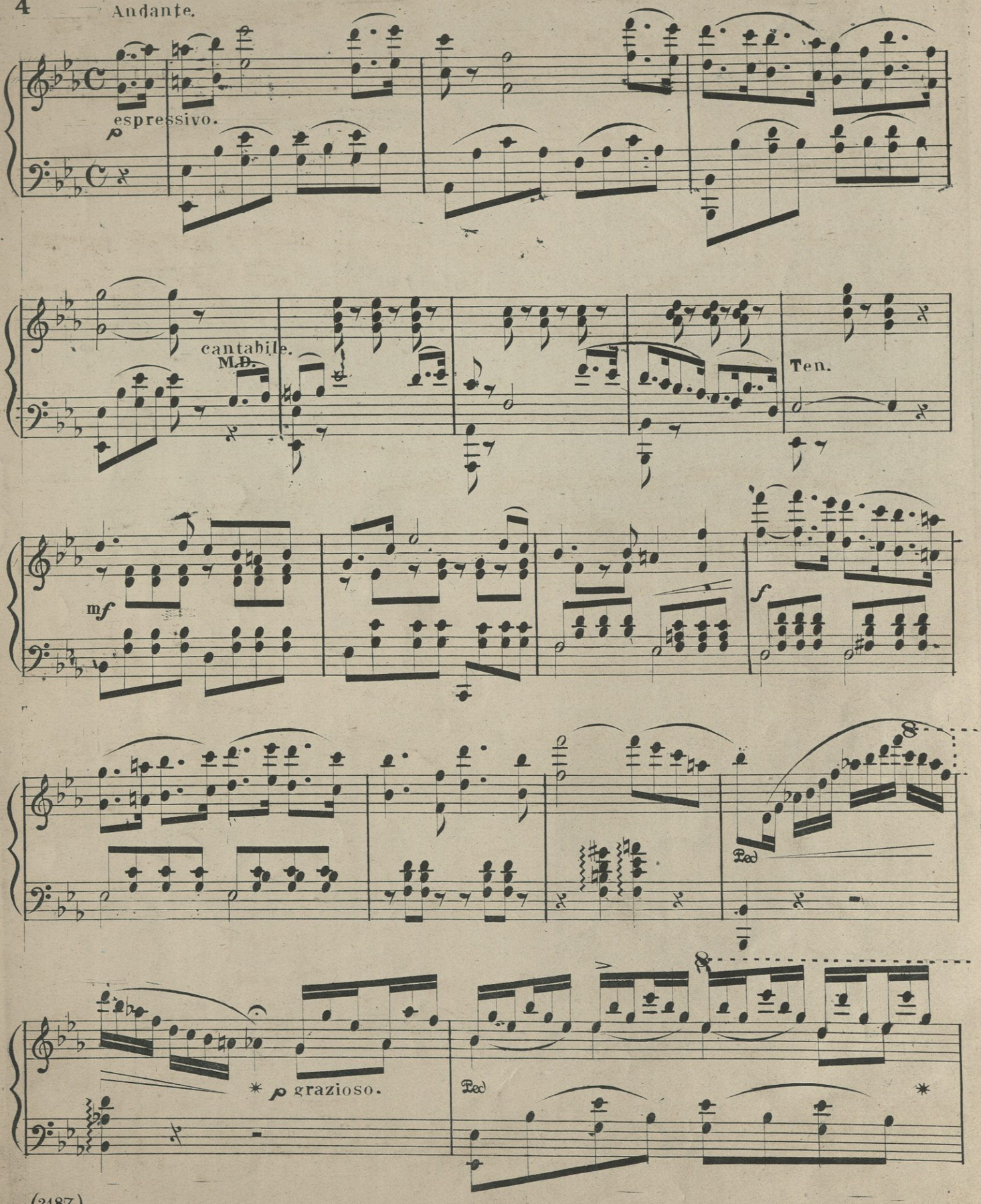
8

Ped

f

rit.ten.

lunga pausa


Andante.
espressivo.
cantabile.
M.D.
Ten.
mf
f
Ped
grazioso.
Ped

8

8

Ped * Ped *

8

8

Ped * Ped *

8

8

poco rit.

Ped * Ped *

Allegretto.

Ped * dim. dolce. Ped * Ped * Ped *

Ped * simile.

pp

Ped

Ped

Ped

Ped

Ped

Ped

Ped

Ped

Ped

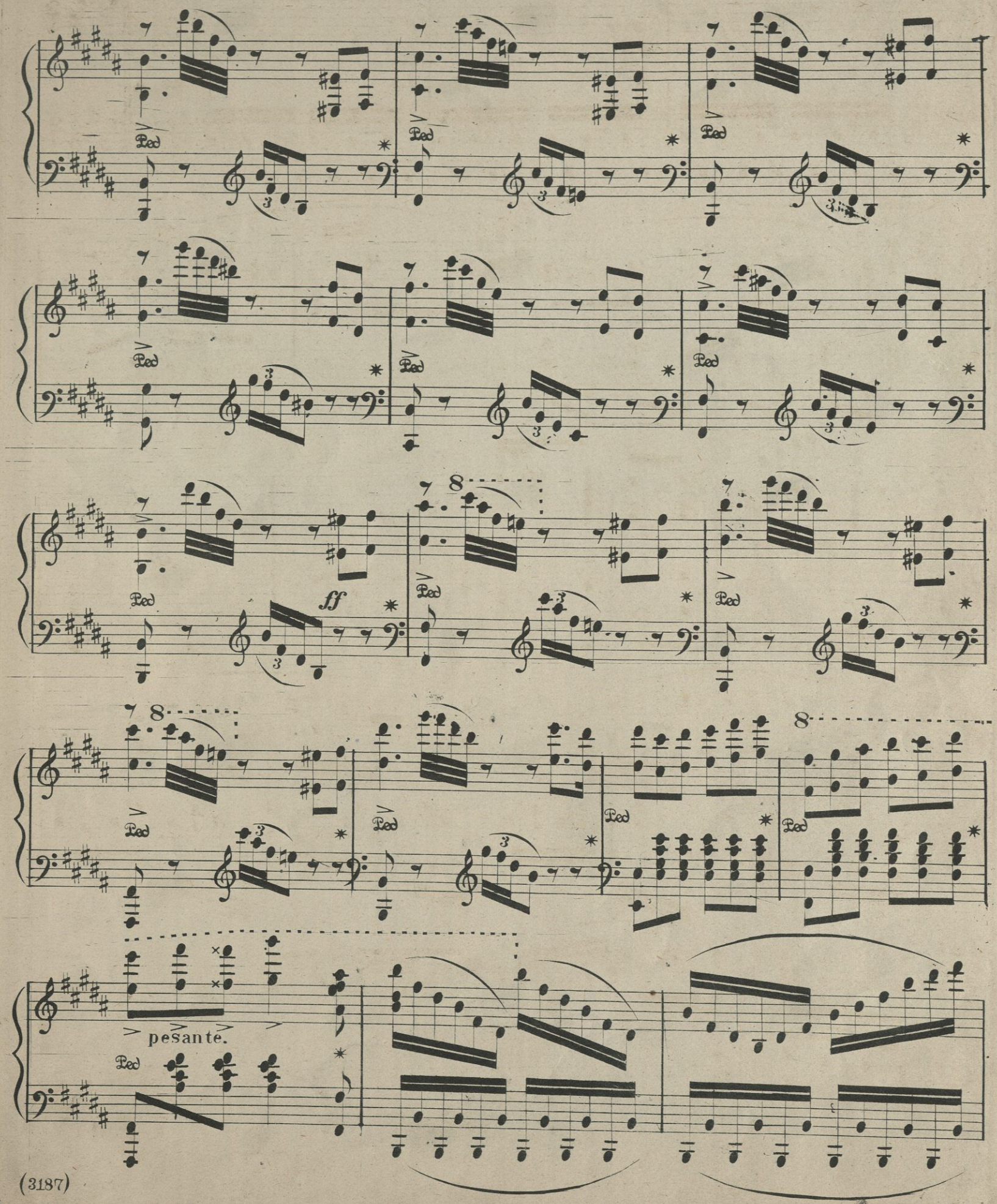
Ped

marcato.

f

ff

con bravura.


Ped
ff
pesante.

Adagio.

dolce.

Ped

Ped

Ten

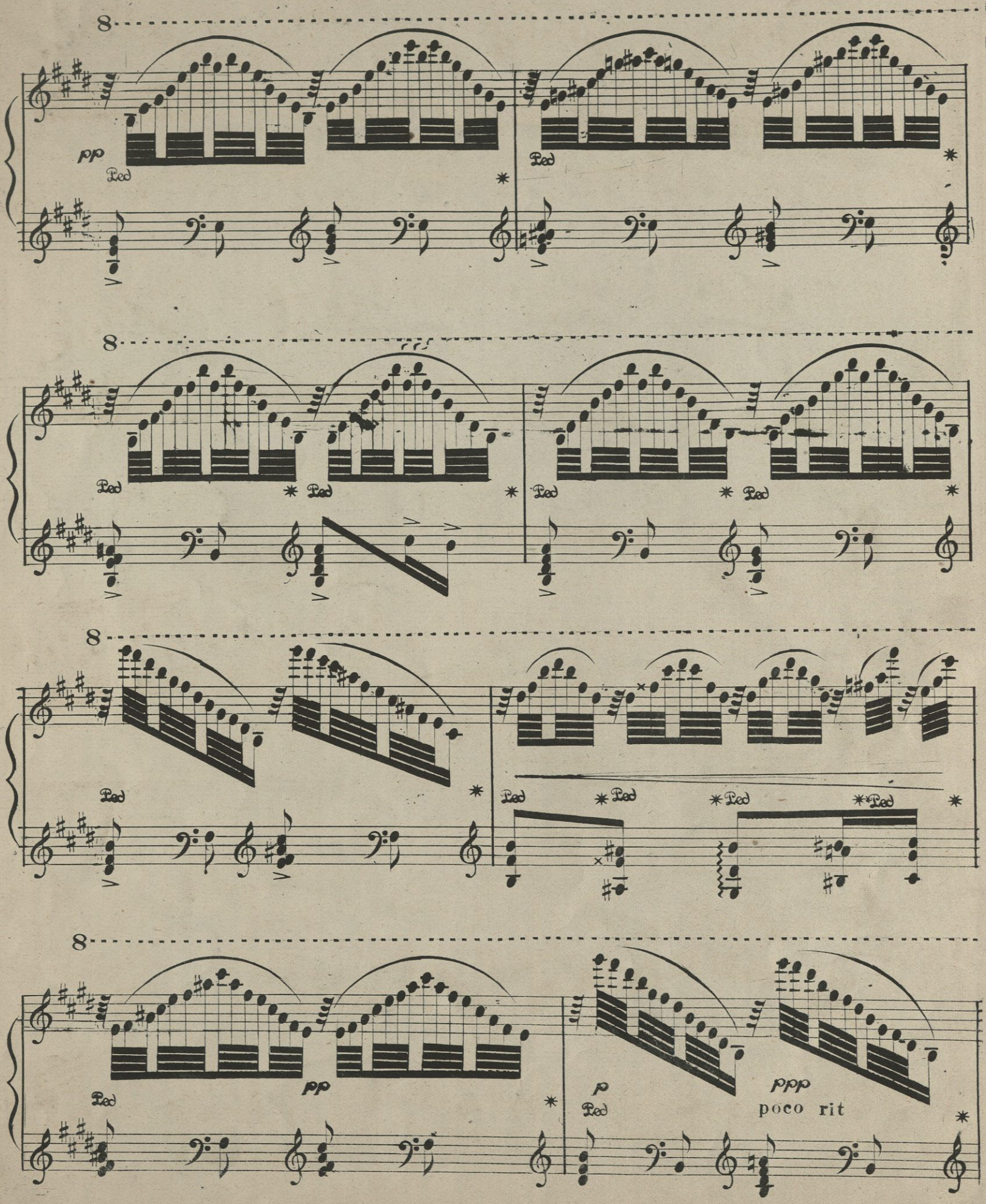
Ten

pp

sosten.

Ped

rit.


8
pp
Ped
8
Ped
Ped
Ped
Ped
8
Ped
Ped
Ped
Ped
8
Ped
pp
p
Ped
ppp
poco rit

8

a tempo.

sempre. *pp*

Ped * Ped * Ped *

8

Ped * Ped *

Ped * Ped *

8

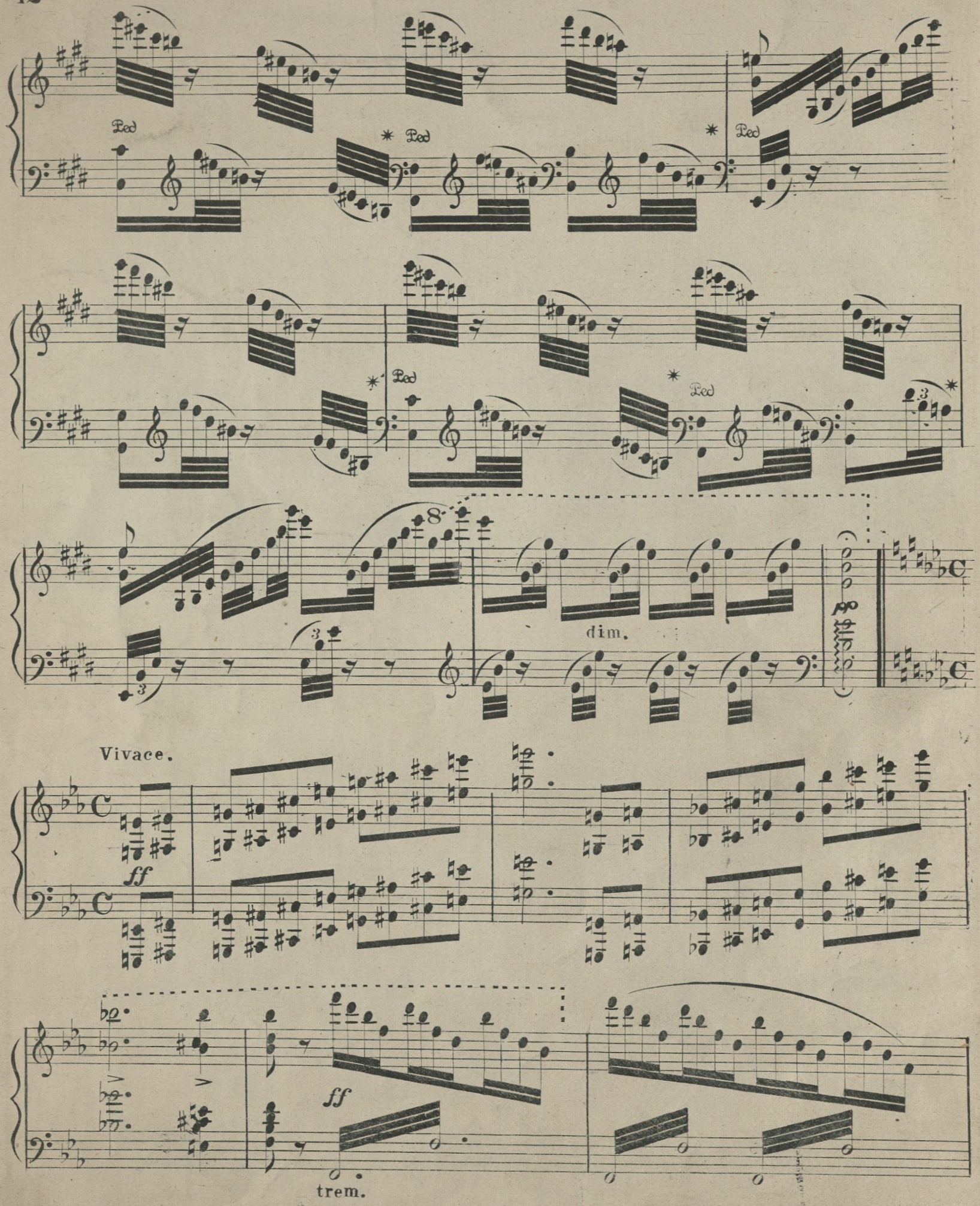
poco rit.

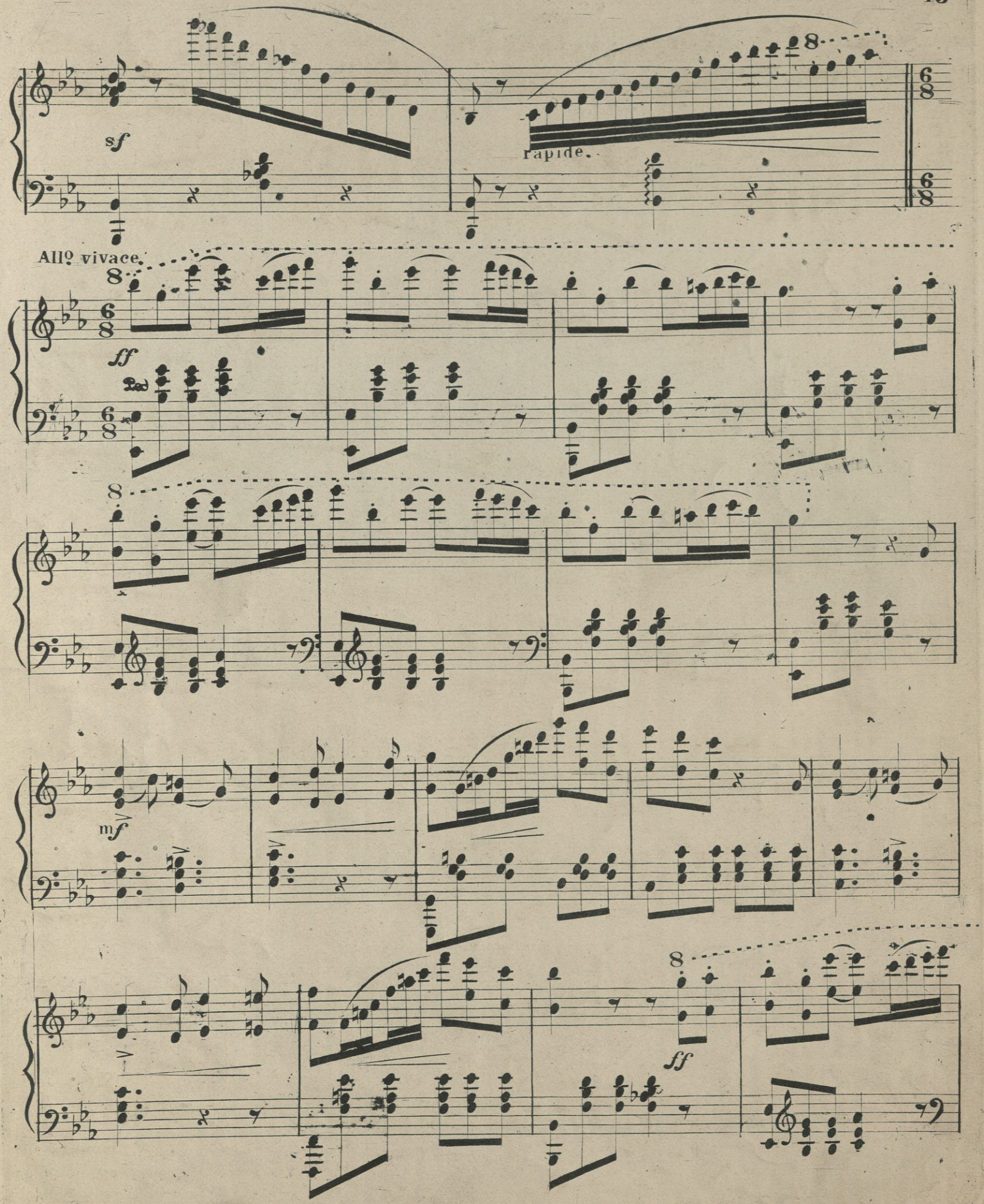
a tempo.

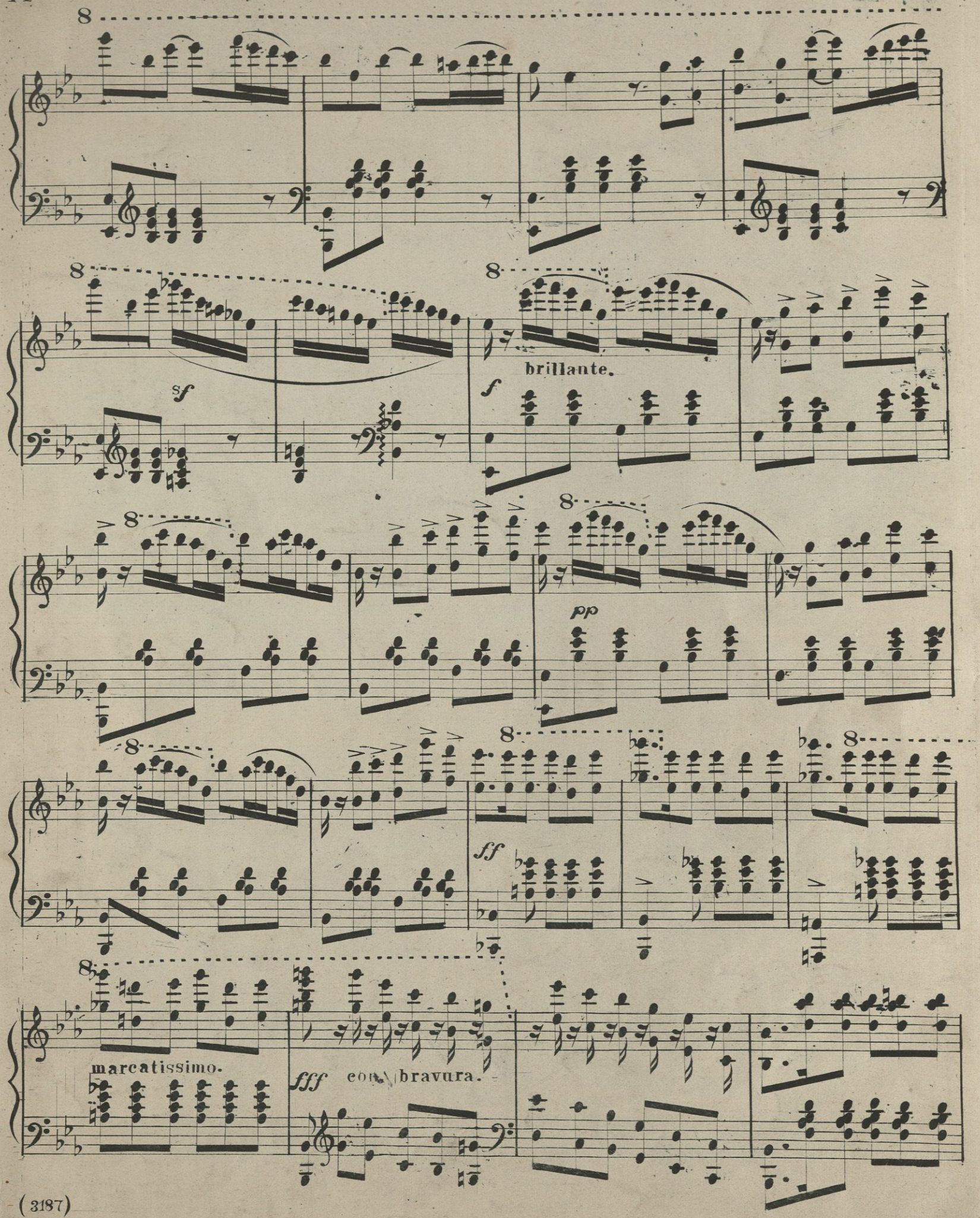
Ped * Ped

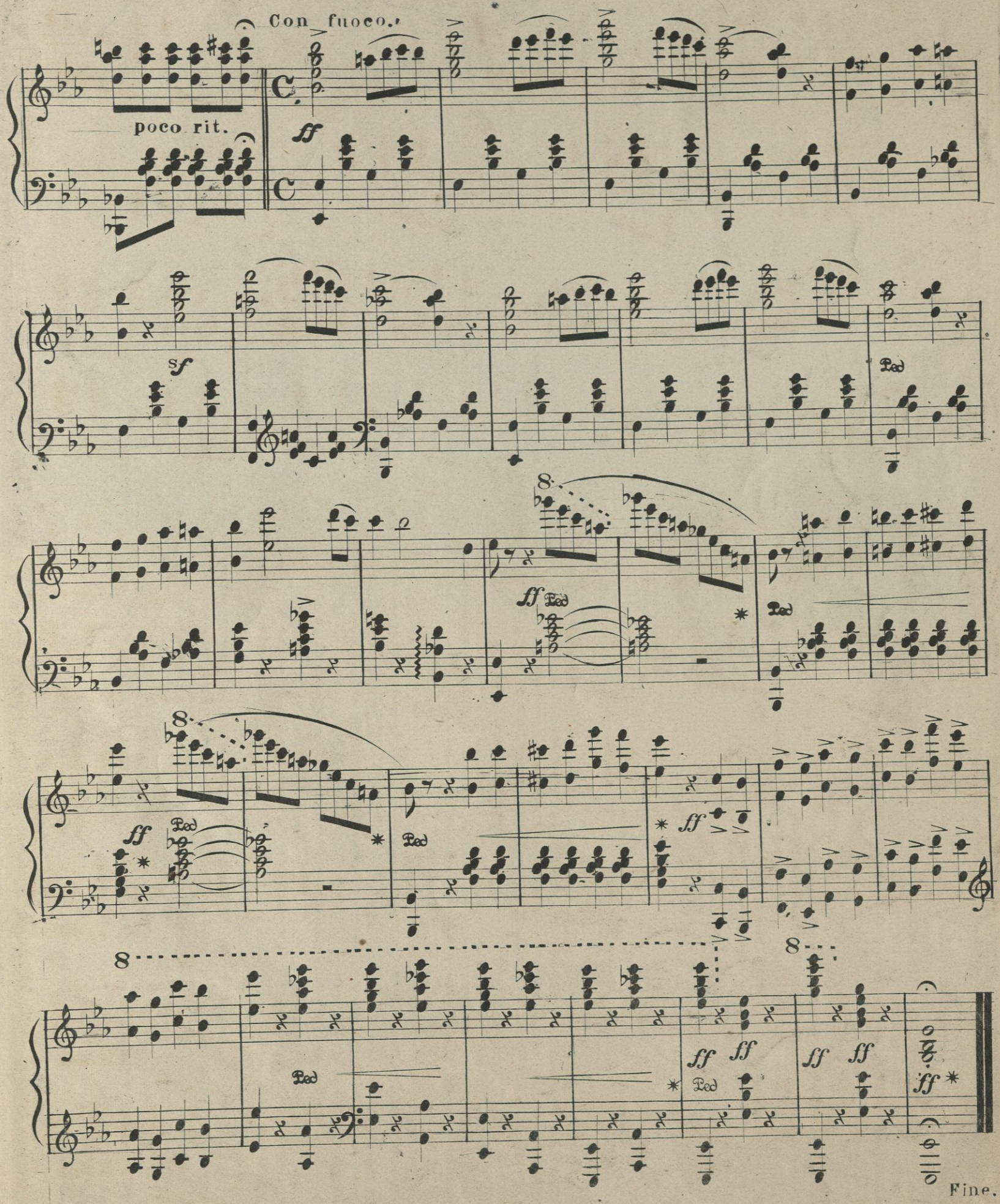
harmonioso.

* Ped *


Ped
Ped
Ped
Ped
Ped
8
dim.
pp
Vivace.
ff
ff
trem.


sf
rapide.
Allº vivace.
ff
mf
ff


sf
f
brillante.
pp
ff
marcatissimo.
fff
con bravura.

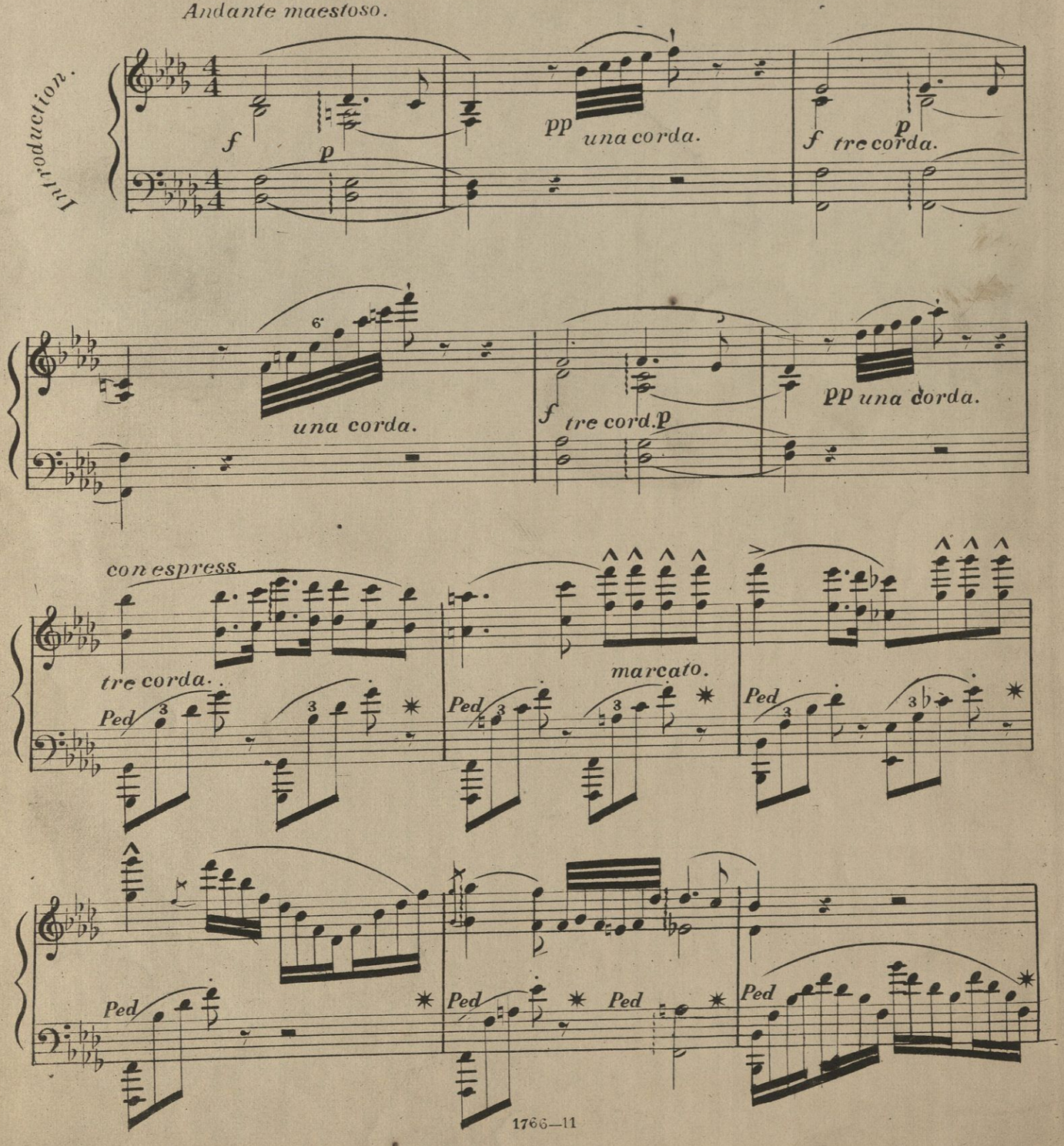

Con fuoco.
poco rit.
ff
sf
Ped
8
ff
Ped
Ped
ff
Ped
Ped
ff
8
8
Ped
ff
ff
Ped
ff
ff
ff
Fine.

16

FANTAISIE

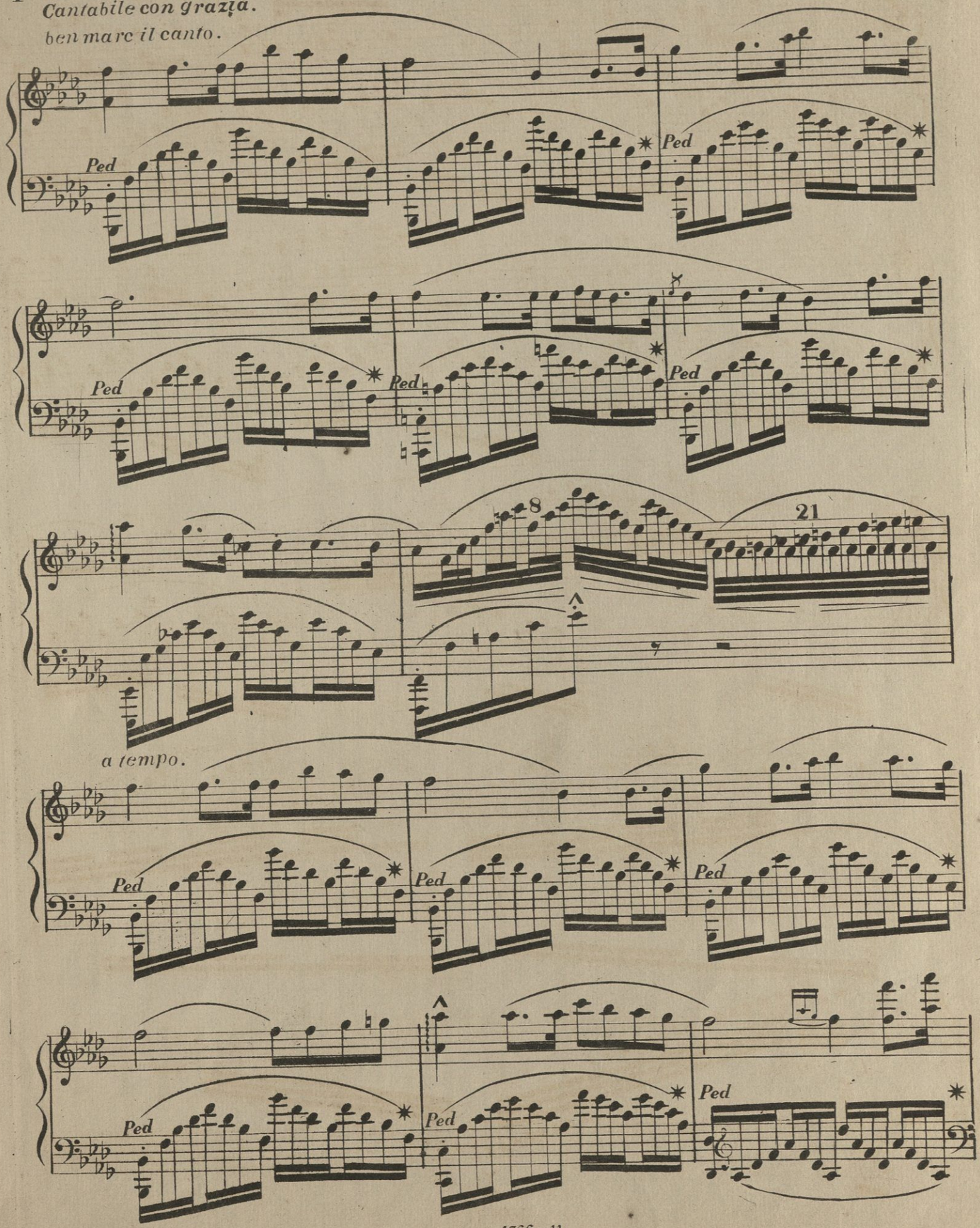
SUR UN THÊME ALLEMAND. *par J. LEYBACH. Op.5.*

Andante maestoso.



Cantabile con grazia.

ben marc il canto.



Ped Ped Ped Ped

p

delicato.

Ped Ped Ped

8

riten.

Ped Ped Ped

8 8

elegamente.

Ped Ped

ff, rapido.

rall.

a tempo.

p

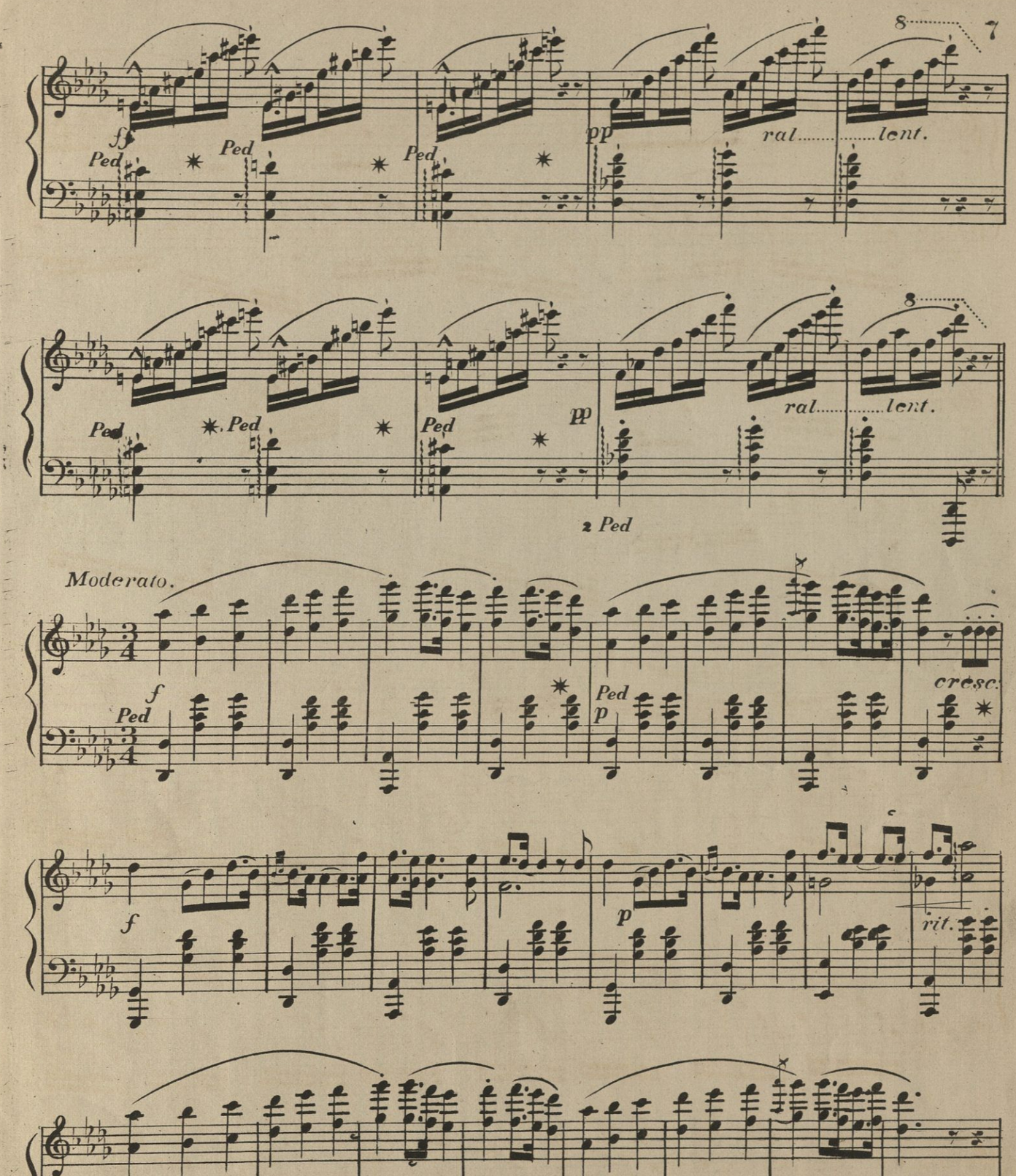
Ped *Ped*

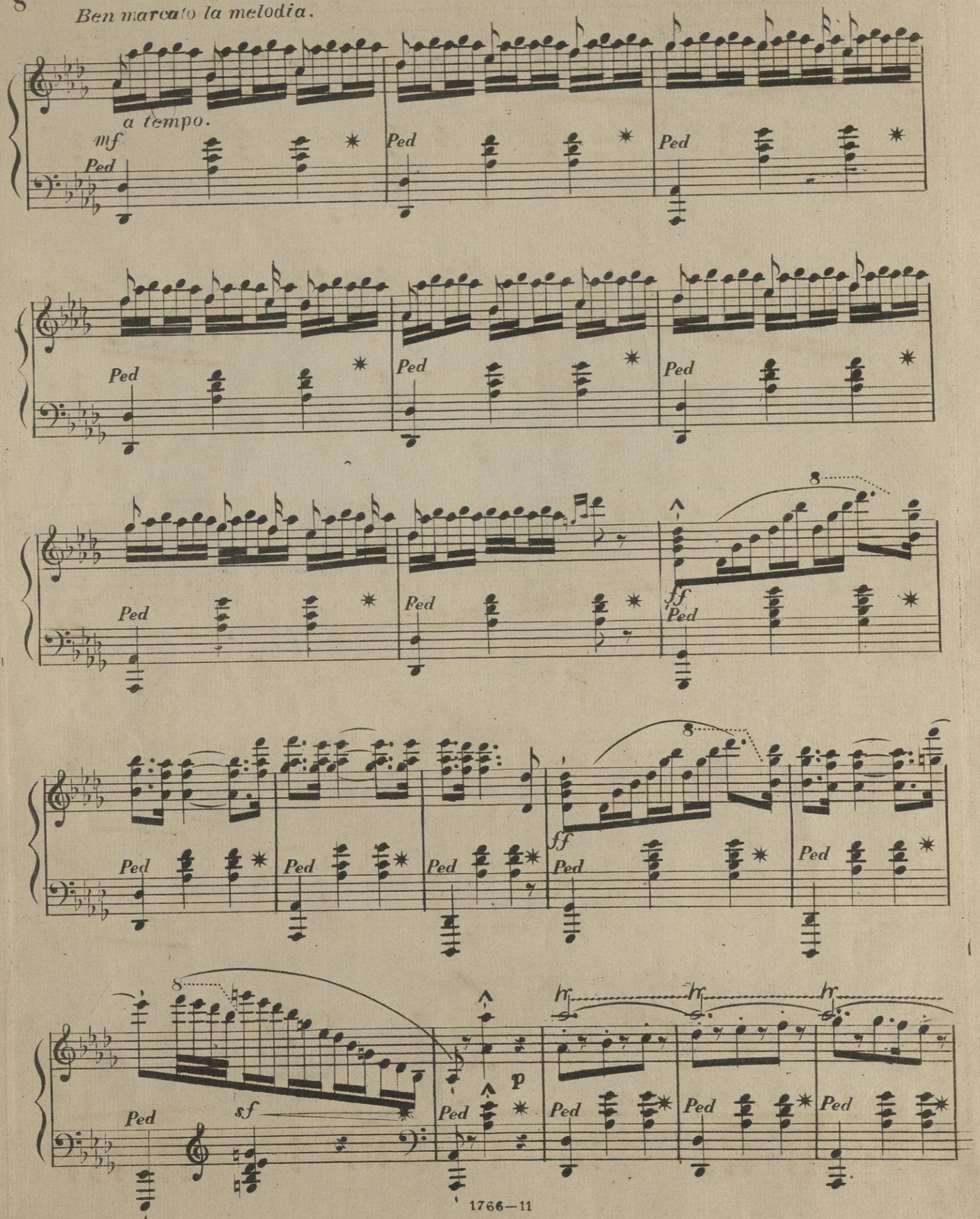
Ped *Ped* *Ped*

Allegretto pastorale.

Ped *Ped* *Ped*

Ped *Ped*


8
7
ff
Ped
Ped
Ped
pp
ral.....lent.
8
Ped
Ped
Ped
pp
ral.....lent.
2 Ped
Moderato.
f
Ped
Ped
p
cresc.
f
p
rit.
f
rall


Ben marcato la melodia.
a tempo.
mf
Ped
ff
sf
p
hr

hr hr hr hr hr

Ped Ped Ped Ped Ped

8 8

ff Ped Ped Ped Ped Ped

8 hr hr

Ped Ped sf Ped marcato il canto. p

hr hr hr hr hr 8

dim. e rallent.

a tempo.

f Ped Ped Ped Ped

Ped Ped Ped pesente. Ped p

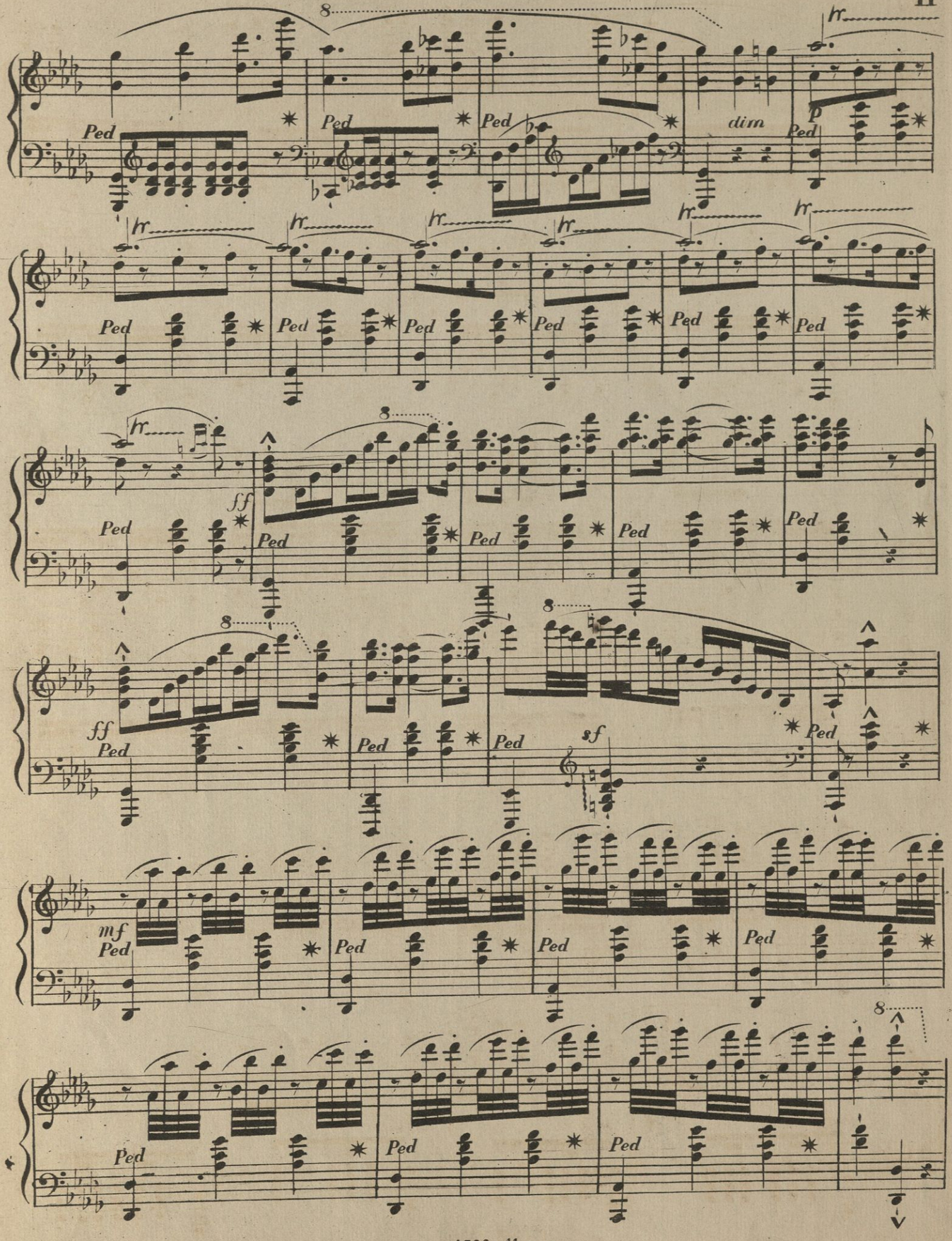
Ped Ped Ped Ped

Ped Ped Ped Ped pp

Ped Ped Ped Ped

Ped Ped Ped Ped

Ped Ped Ped Ped


8
tr
Ped
dim
p
ff
sf
mf

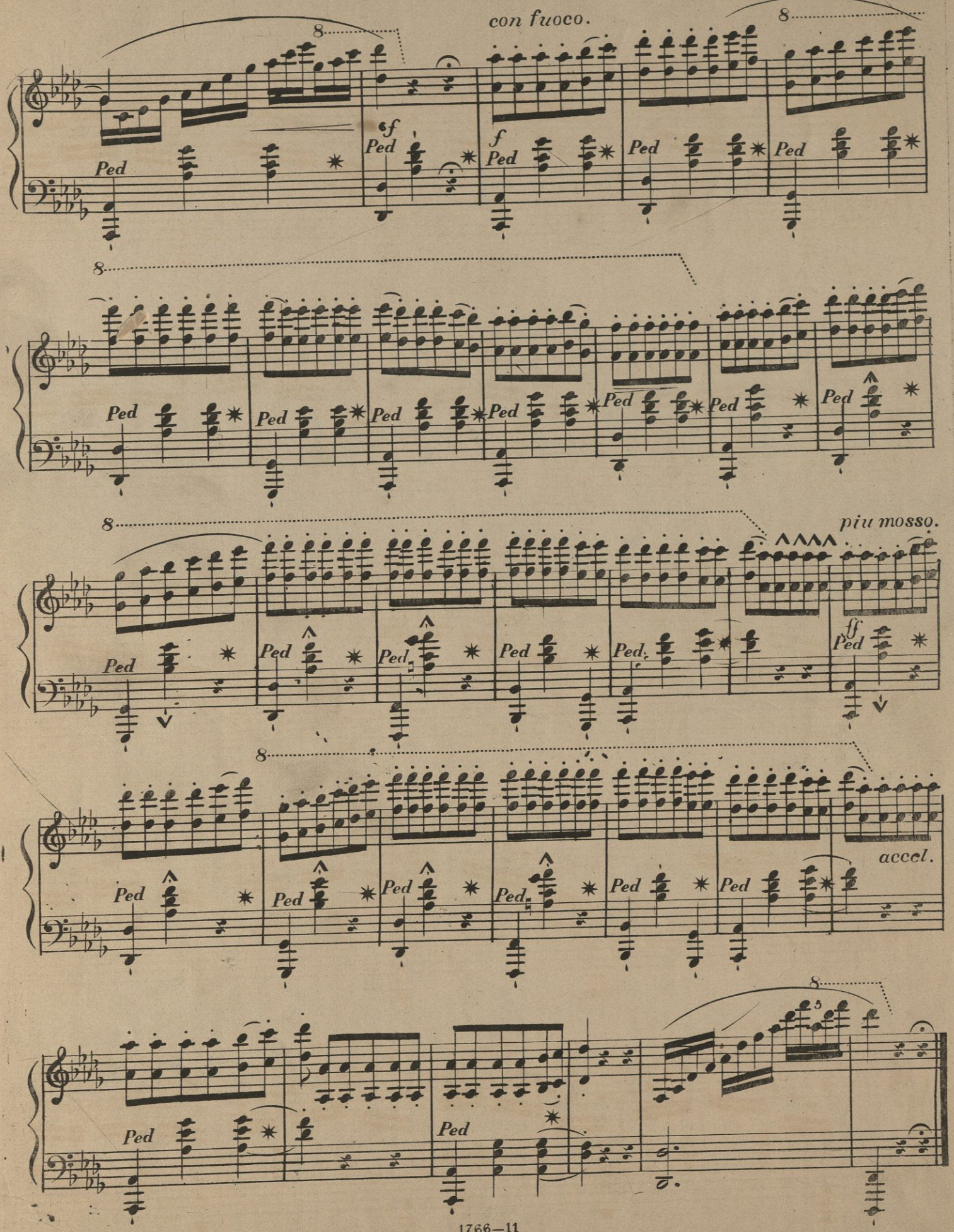
ff Ped sf Ped sf Ped dim p e rall animato Ped

Ped Ped Ped Ped

Ped Ped sf ff sf

Ped sf dim p e rall animato. Ped Ped

Ped Ped Ped Ped


con fuoco.
8
Ped
f
piu mosso.
ff
accel.

26

Favorite Compositions

FOR THE

PIANOFORTE.

No.		Price.
1.	**OESTEN, TH.,** Gondellied,	$0 50
2.	**ROSELLEN, H.,** Trémolo, Reverie,	50
3.	**KUHE, WM.,** Feu Follet (*Will o' the Wisp*),	50
4.	**SPINDLER, FR.,** Frisches Leben (*Fresh Life*),	50
5.	**LANGE, G.,** La Séduisante (*Enticement*), Valse,	60
6.	**LEDUC, A.,** La Chatelaine, Valse,	50
7.	**OESTEN, TH.,** Martha, Fantaisie élégant,	75
8.	" " Maienliebe (*Love in May*),	50
9.	" " Alpenlieder (*Alpine Songs*),	50
10.	**LANGE, G.,** Edelweiss (*Alpine Flower*), Idylle,	50
11.	" " Hortensia, Valse brillante,	65
12.	**MOZART, W. A.,** Menuet de l'Opéra Don Juan,	35
13.	**BRAUNGARDT, F.,** Waldesrauschen (*Woodland Whispers*)	60
14.	**JUNGMANN, A.,** Heimweh, Op. 117,	35
15.	**SPINDLER, FR.,** Wellenspiel (*Rippling Waves*),	50
16.	**GOUNOD, CHAS.,** Ave Maria (easy arrangement),	35
17.	**SPINDLER, FR.,** Polka brillante, Op. 53,	50
18.	**MORLEY,** Marquis et Marquise, Gavotte,	35
19.	**SPINDLER, FR.,** Tannhäuser March,	50
20.	**BENDEL, F.,** Auf der Barke (*In the Gondola*),	50
21.	**MENDELSSOHN, F.,** Hochzeitsmarsch (*Wedding March*),	50
22.	**LANGE, G.,** Aida Fantaisie brillante,	75
22.	" " Thine Own (*Dein Eigen*),	50
23.	**SPINDLER, F.,** Valse Gracieuse, Op. 45,	60
24.	**LANGE, G.,** Haideröslein (*Heather-Rose*),	35
25.	**RAVINA, H.,** Nocturne, Op. 13,	50
26.	**GOLDBECK, R.,** La Complainte, Op. 33,	50
27.	**LANGE, G.,** Perles et Diamants, Valse brillante,	75
28.	**HILLER, F.,** Dudelsack (*The Bagpipe*), An Imitation,	50
29.	**LANGE, G.,** Stille Liebe (*Silent Love*)	60
30.	**SCHMOLL, A.,** Petit Rouet (*Spinning Wheel*),	50
31.	**KOWALSKI, H.,** Roses de Bohême (*Valse Brill.*)	75
32.	**MICHEUZ, G.,** Alleluia des Oiseaux (*Birdling's Morn'g Song*)	50
33.	**THOMAS, A.,** Gavotte from Opera *Mignon*, arr. by Bazille,	35
34.	**DURAND, A.,** Gavotte,	60
35.	**KETTEN, H.,** La Castagnette.	$0 75
36.	**BILLEMA, R.,** Twittering of the Birds, Op. 48,	75
37.	**LANGE, G.,** In der Alpenhütte (*In the Alpine-Hut*),	50
38.	**KETTEN, H.,** Sérénade Espagnole,	75
39.	**HITZ, F.,** Bon Jour (*Good Morning*),	50
40.	" " Bonne Nuit (*Good Night*),	50
41.	**TEDESCO, W.,** The Mill (*In der Mühle*),	50
42.	**TOURS, B.,** By the Brookside (Au bord d'un ruisseau),	50
43.	**SPINDLER, F.,** Schlummre süss (Slumber sweetly),	50
44.	**THOMÉ, F.,** Badinage (*Playfulness*),	60
45.	**GOUNOD, C.,** La Colombe (*The Dove*), Entr'acte,	50
46.	**LANGE, G.,** Serenade (Ch. Gounod),	50
47.	" " Walther's Song. Op. Meistersinger, R. Wagner,	75
48.	" " Blumenlied (*Flower Song*),	75
49.	**HELLER, F.,** Zur Guitarre,	50
50.	**LANGE, G.,** Siegmund's Love Song, from "Walküre,"	
51.	**GREGH, L.,** Les Phalènes,	60
52.	**BACHMANN, C.,** Echoes of bygone Days,	60
53.	**GREGH, L.,** The Shepherd's Pipe,	60
54.	**LANGE, G.,** "O happy Day" (*C. Götze.*),	75
55.	**LOESCHHORN, A.,** Soldier's Song,	25
56.	**GREGH, L.,** Les Bergers Watteau,	60
57.	**BOSCOVITZ, F.,** Chant du Matin (*Matin-Song*),	60
58.	**LACOMBE, L.,** Douces Penseés (*Sweet Thoughts*),	50
59.	**MERKEL, G.,** In the lovely Month of May,	75
60.	**PACHER, JOS. A.,** Le Ruisseau (*The Brooklet*)	75
61.	**LANGE, G.,** New Spring,	65
62.	" " Habanera from *Carmen*,	50
63.	**SPINDLER, Fr.,** Oh, thou sublime sweet ev'ning star, from *Tannhäuser*,	50
64.	" " Chorus of Pilgrims, from *Tannhäuser*,	50
65.	**GREGH, L.,** Caprice Gavotte,	50

NEW YORK: G. SCHIRMER

35 Union Square, West Side.

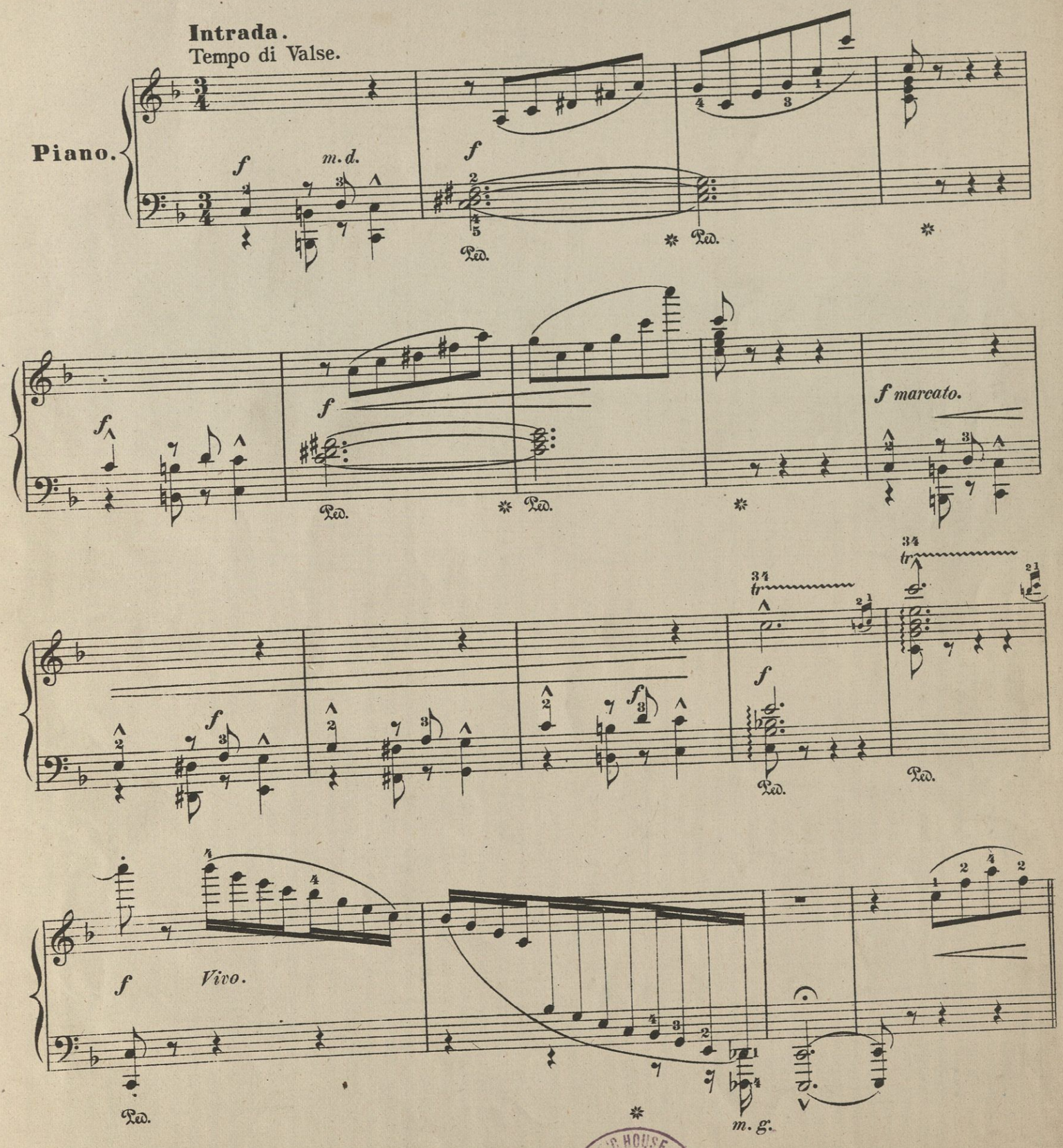
ROSES DE BOHÊME.

VALSE BRILLANTE.

Revised and fingered by
Wm Scharfenberg.

H. KOWALSKI.

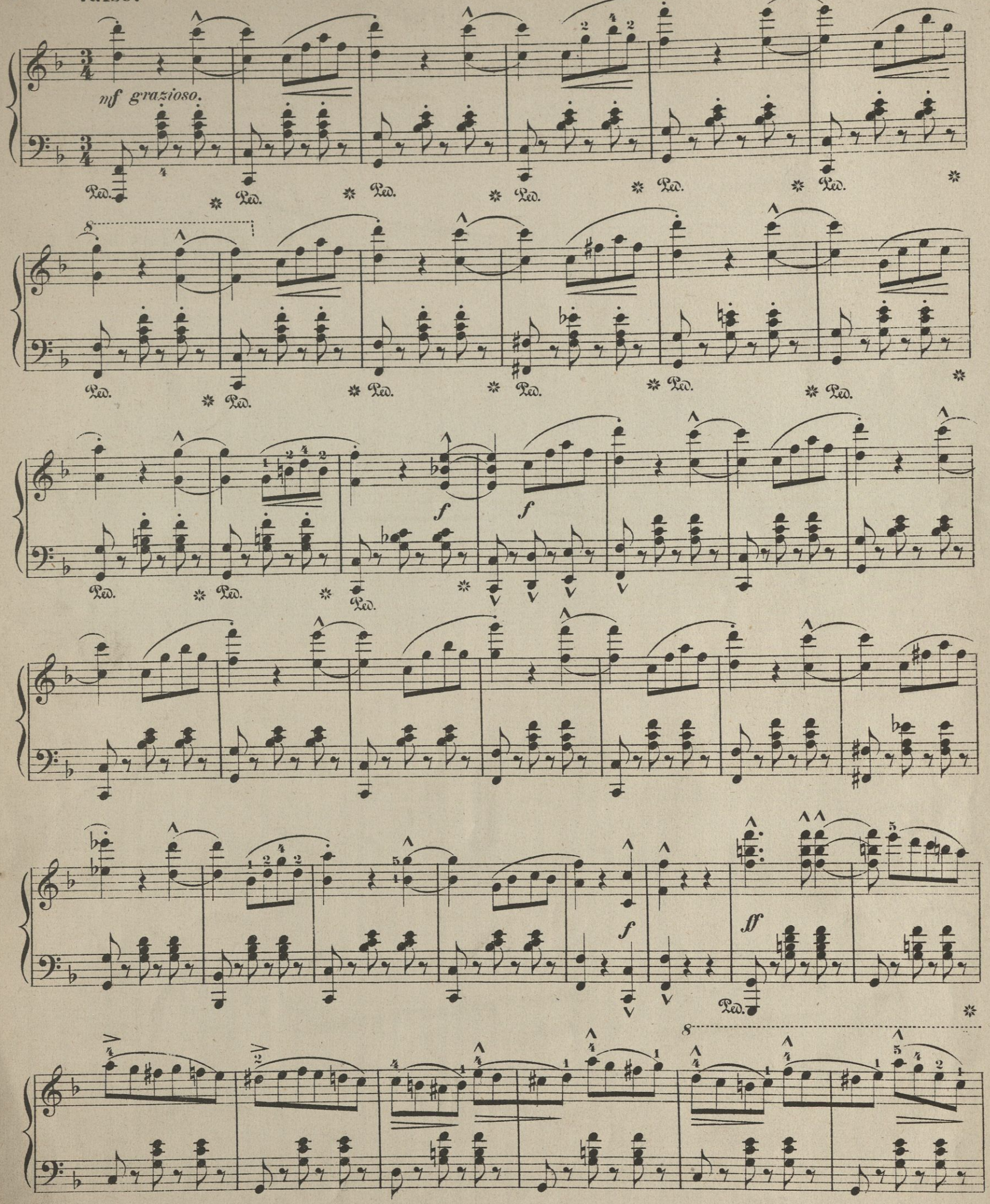
Intrada.
Tempo di Valse.

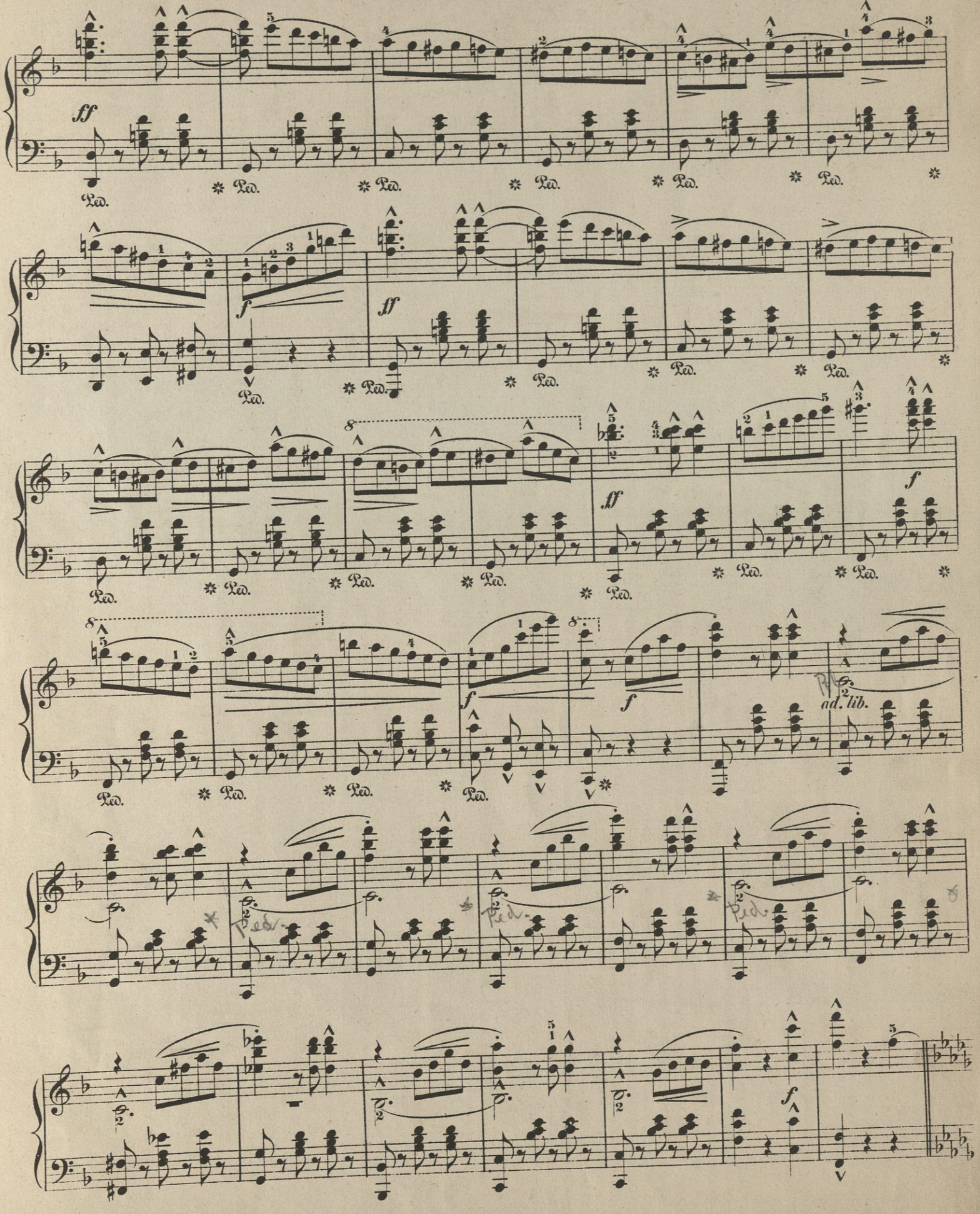


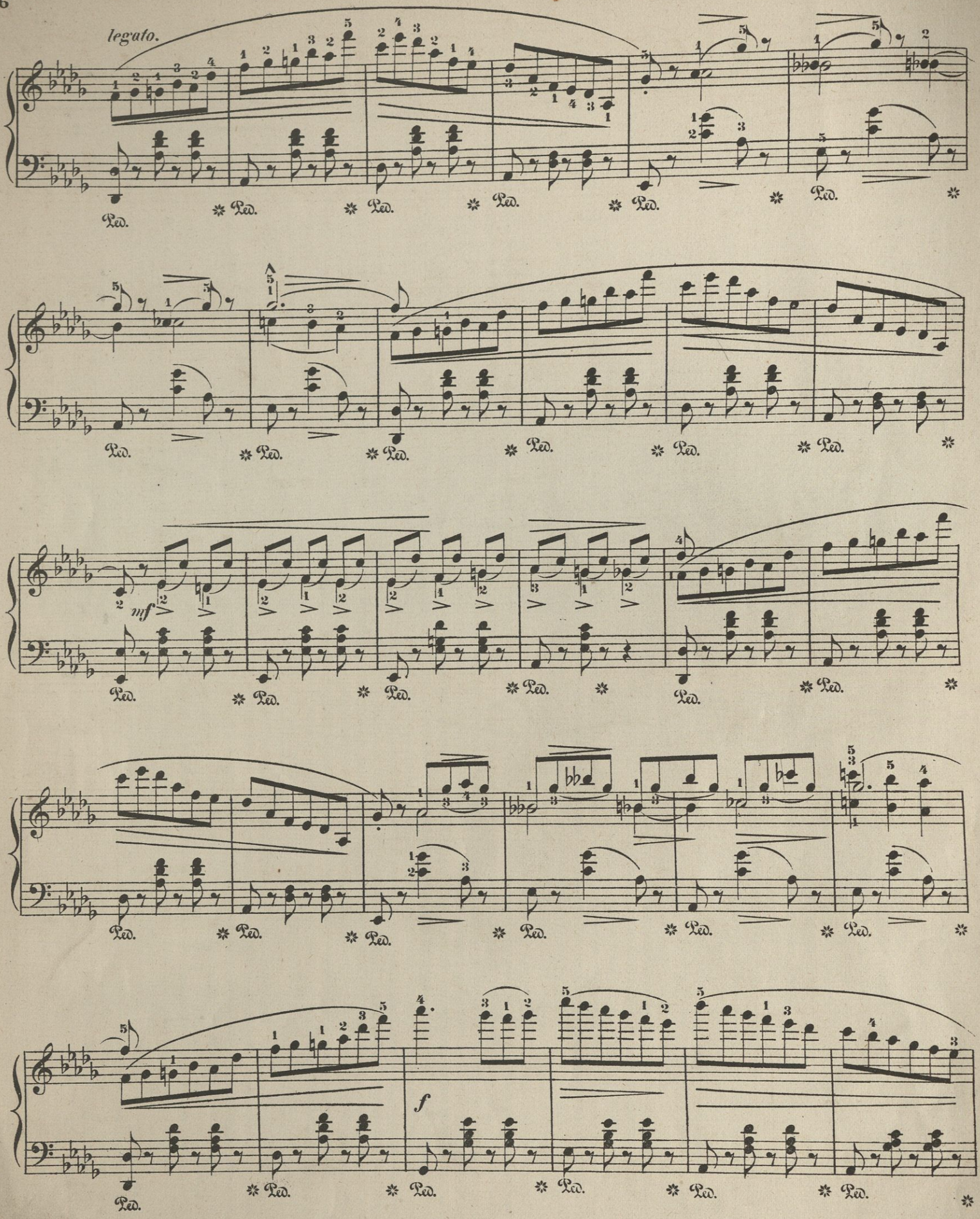
Copyright 1882 by G. Schirmer.

BALMER & WEBER
209 N. 4th. STREET.

Valse.




ff
Ped.
f
ff
ad. lib.

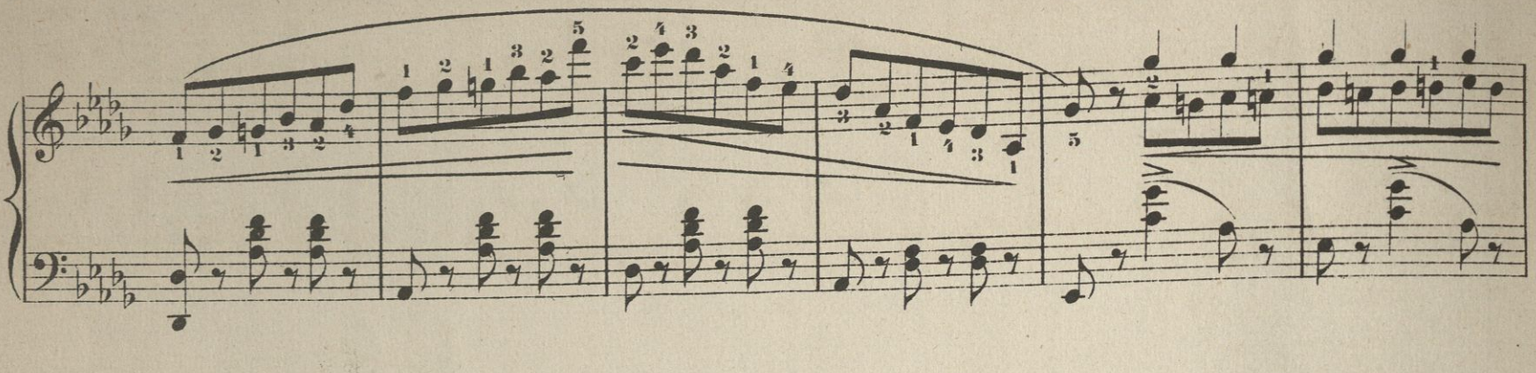

legato.
Ped.
mf
f

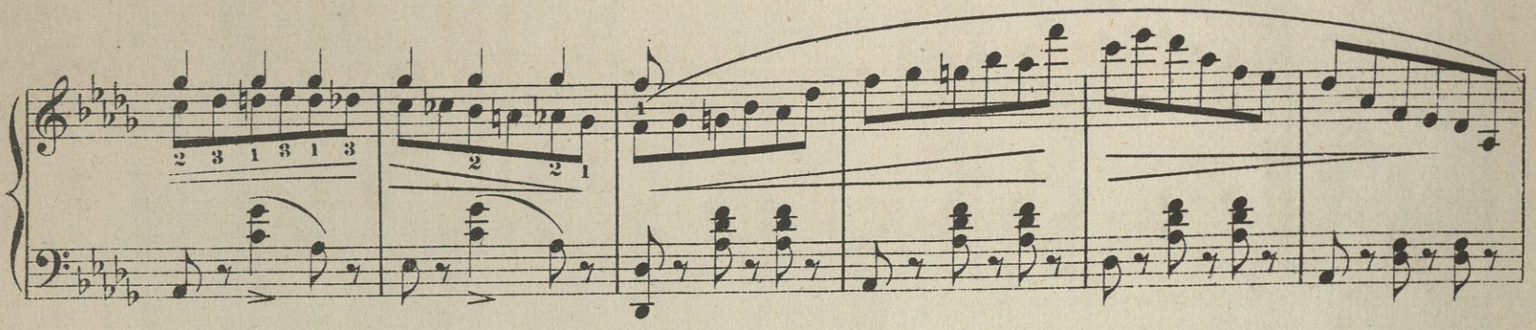
mf *poco a poco.*

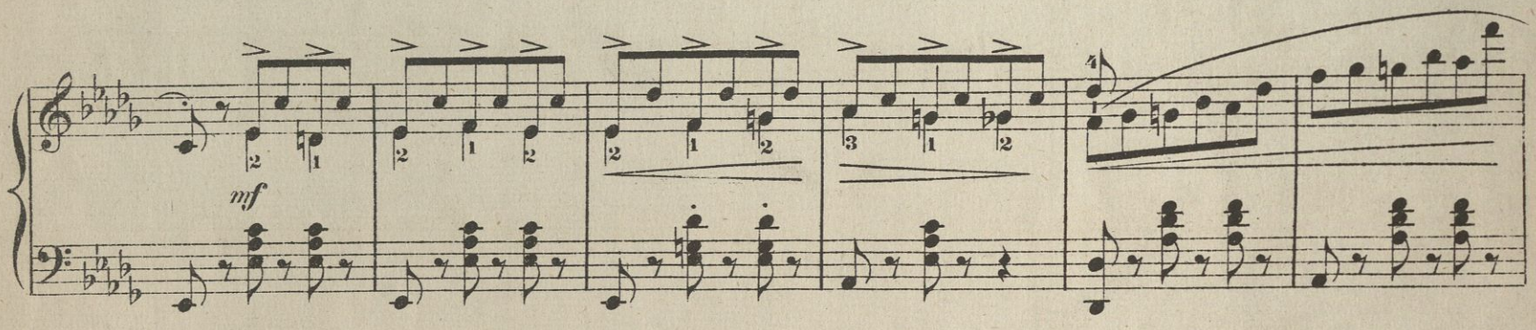
cre - scen - do. *ff*

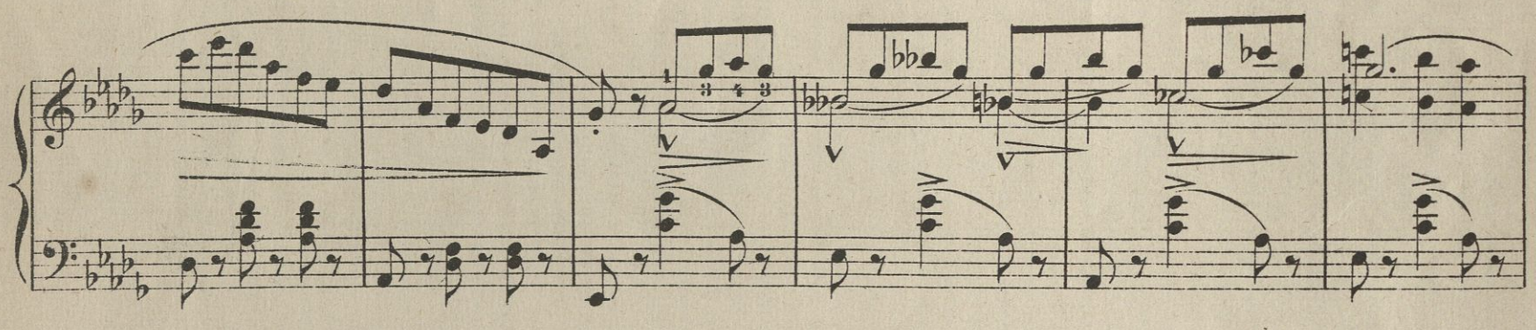
ff *f*

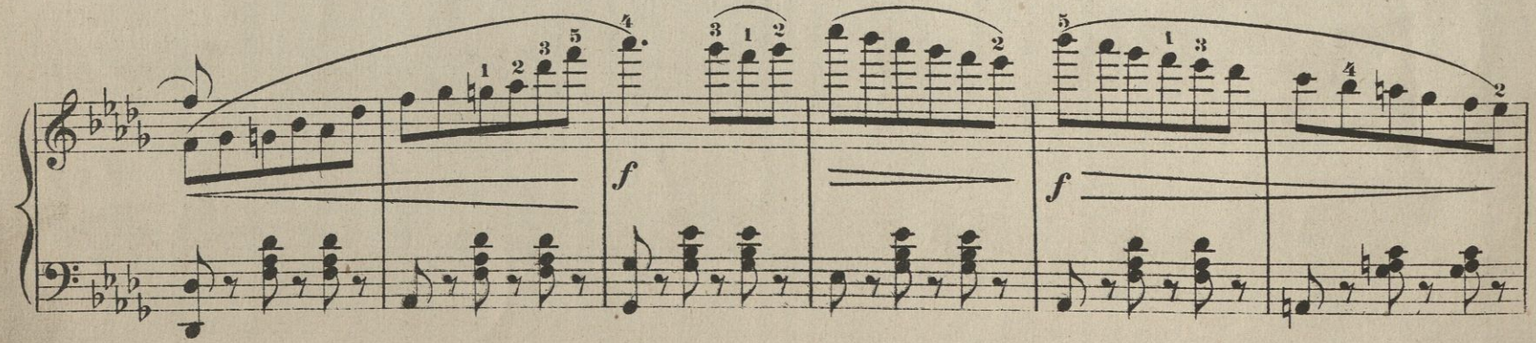
ff *ff* *ff* *ff*

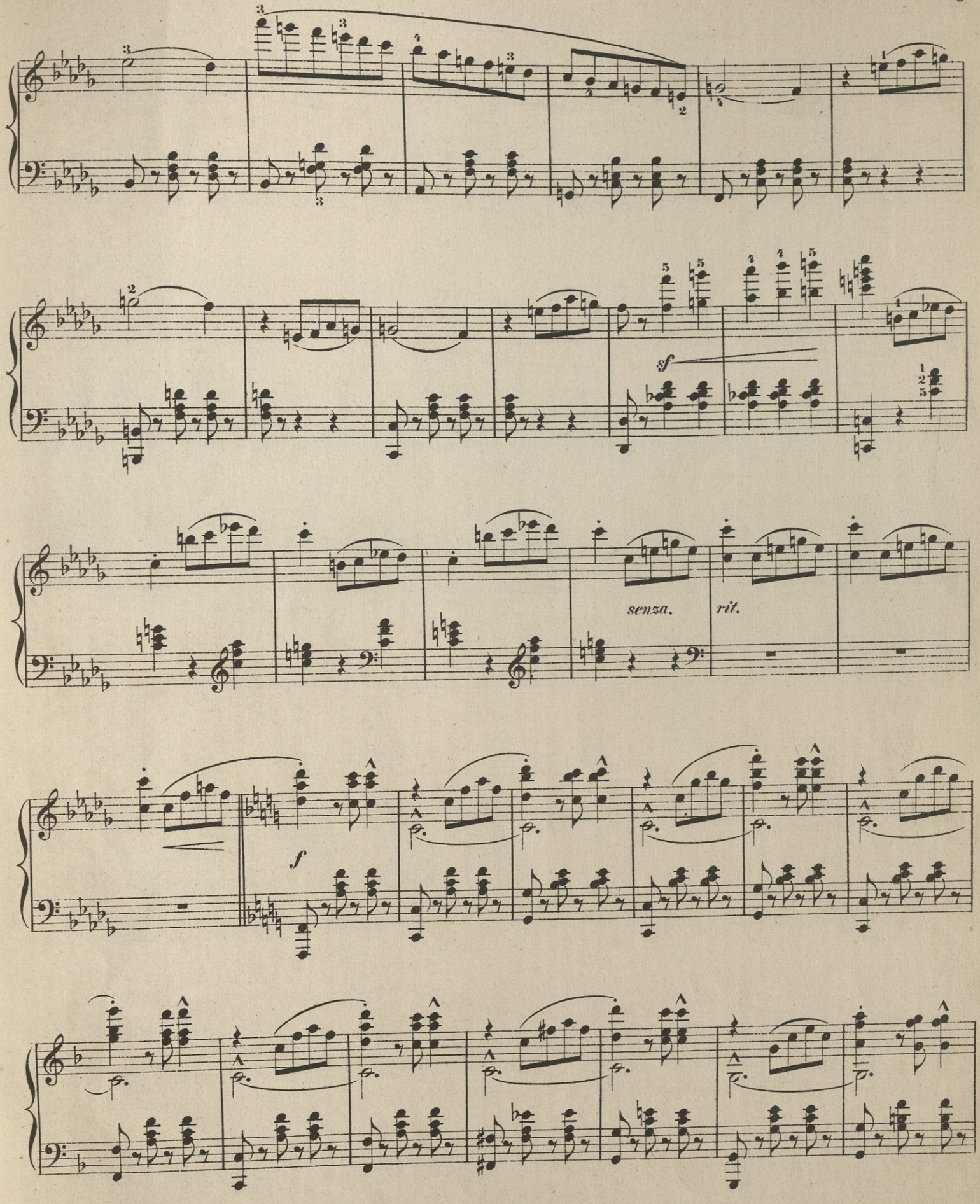




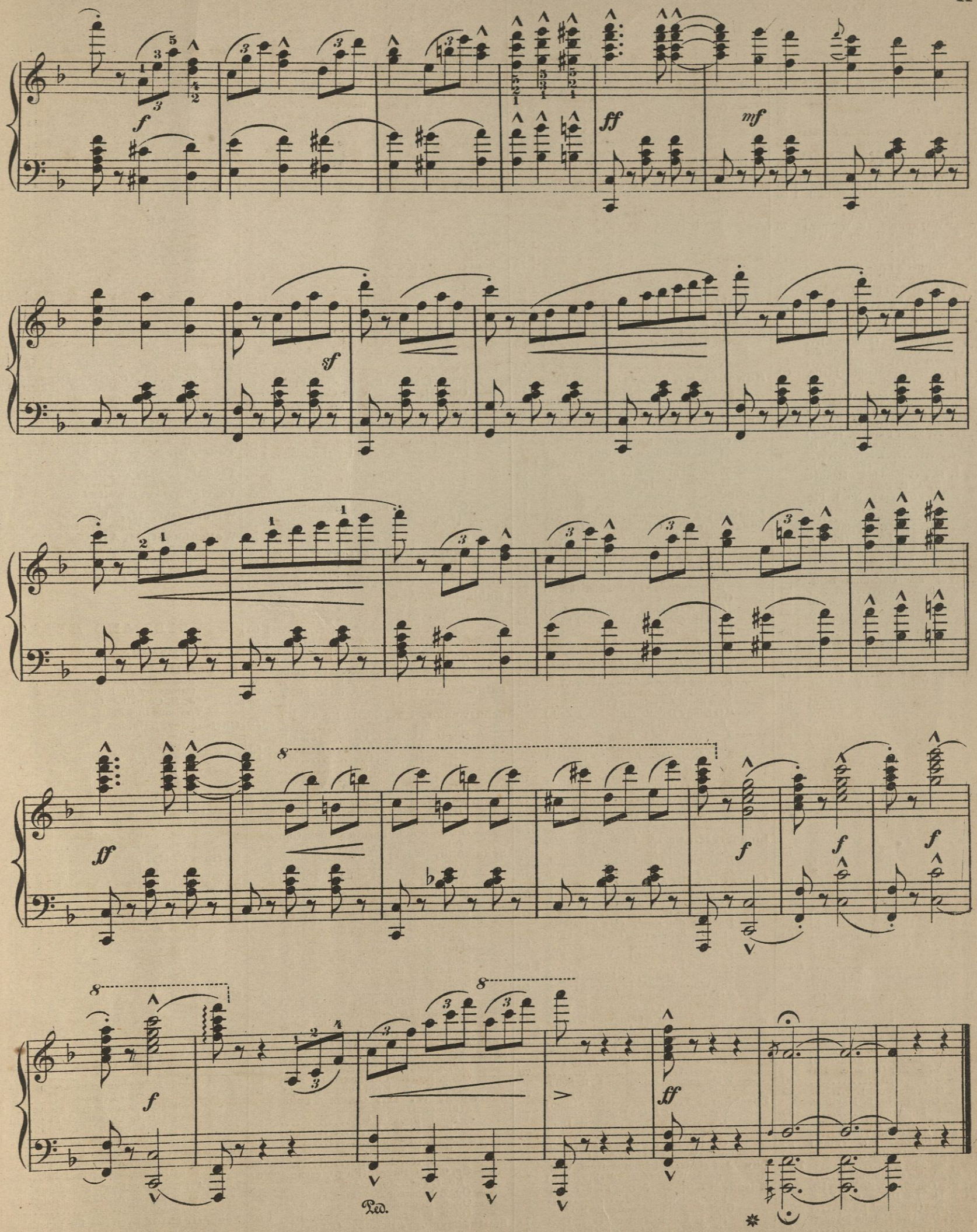

mf




f
f


sf
senza.
rit.
f

cresc.


f
ff
mf
sf
ff
f
f
f
f
ff
Ped.

Bach, E., Solfeggietto, rev. and fing. and arr. for left Hand solo ad lib. by A. R. Parsons $0 35
Bach, J. S., Air, from Suite in D, transcr. by A. R. Parsons 35
— Gavotte, E. Transcr. by C. Saint-Saëns. (Fingered.) 35
— 2 Gavottes, Dm., Gm. (Bülow.) (Fingered.) 50
— Prelude, Cm. (Fingered.) 35
Bachmann, G., Les Sylphes, Caprice-Valse. (Fingered.) 75
Bargiel, W., Op. 31, No. 3. Marcia fantastica. (Fingered.) 50
— Album-Leaf, B♭. (Fingered.) 35
Bartlett, H. N., Op. 61. Saltarelle 75
— L'Aurore. Étude mélodique 65
Beethoven, L. v., Minuet from Sonata Op 49, No. 2. (Fingered.) 35
— Adieu to the Piano. (Abschied an das Klavier.) (Fingered.) 35
Bendel, Franç., Op. 101. L'AFRICAINE. Fantaisie de Conc. (Fingered.) 1 25
— L'Idéal d'Amour. Morceau brill. 1 00
— 3 Improvisations. (Fingered.):
No. 1. Siegmund's Love Song, from "WALKURE." (R. Wagner.) 75
No. 2. By silent Hearth in Wintertide, from "MEISTERSINGER." (R. Wagner.) 75
No. 3. Walther's Prize Song, from "MEISTERSINGER." (R. Wagner.) 75
Bennett, W. St., Rondo piacevole, E 75
Bernard, P., Venite adoremus. Christmas Song. (Fingered.) 60
Billema, R., Op. 48. Twittering of the Birds. Divertissement. (Fing.) 75
Boëly, Danse villageoise. (Fingered.) 35
Bohm, C., In Switzerland. (Vor der Sennhütte.) Idyl 50
Boscovitz, F., Chant du Matin. Idylle. 60
— Les Grelots. (Sleigh-bells.) Galop brill. (Fingered.) 75
Brassin, L., Feuer-Zauber. (Magic Fire.) Scene from "WALKURE," R. Wagner. (Fingered.) 75
Bronsart, H. v., Field Flowers. (Fing.) 25
Buck, D., Rondo-Caprice, arr. by W. H. Dayas 75
Cui, Cæsar, Berceuse, E♭. (Fingered.) .. 25
Delahaye, J. L., Colombine. Menuet, fingered by A. R. Parsons 50
Delibes, L., Ballet SYLVIA: No. 1. Pizzicati 35
— Do. No. 2. Valse lente 60
Durand, A., Op. 76. Gai Printemps. (Joyful Spring.) Idylle. (Fing.). 75
— Op. 84. Gavotte, G. (Fing.) 60
— Op. 86. 2me Valse, A♭ 65
— Valse, E♭. (Fingered.) 75
Gade, N. W., The Christmas Bells. (Fingered.) 25
— Dance of the little Girls. (Fingered.) 25
— Good Night. (Fingered.) 25
Gluck, C. W., Gavotte, A, arr. by J. Brahms. (Fingered.) 35
Godard, B., Op. 16. 1re Gavotte, B. (Fingered.) 50
— Op. 26. 1re Valse brill., A♭. (Fing.) 60
— Op. 56. 2me Valse, A♭ 75
— Op. 71. 3me Valse (Valse Sérénade), E♭ 75
— Le Cavalier fantastique. (Fingered.) 50
Goldner, W., Op. 47, No. 1. Barcarolle, F. (Fingered.) 60
— Op. 47, No. 2. Causerie, A♭. (Fing.) 60
— Op. 47, No. 3. Polonaise, D♭. (Fingered.) 75
— Gavotte mignonne (without Octaves), Am 35
— Gavotte-Canzonette, C 65
Gregh, L., Les Bergers-Watteau. Air de Danse Louis XV. (Fingered.) .. 60
— Les Phalènes. Caprice. (Fing.) ... 60
— The Shepherd's Pipe. Pastorale 60
Grieg, Edv., Op. 12. Lyric Pieces. (Lyrische Stücke.) Fingered 75
— 2 Norwegian Melodies. No. 1. Wounds of the Heart. No. 2. Spring. Transcr. by E. Neupert .. 50
Haberbier, E., Op. 54. Norwegian Peasant Dance. Saltarelle 75
— Op. 59, No. 5. Prelude, Em. (Fing.) 25
— Op. 59, No. 8. Magic Bells. (Fing.) 25
— Allegro-Scherzando. Fragment 60
Heller, St., Op. 67. On Wings of Song, by Mendelssohn. Improvisata. (Fingered.) 1 25
— Op. 82. "Flowers, Fruits and Thorns":
No. 9. Allegretto, E. (Fingered.) .. 35
No. 11. Andante con moto, G♭. (Fingered.) 25
— L'Avalanche, Am. (Fingered.) 25
— Bluette No. 2, G. (Fingered.) 25
— Brooklet, G. (Fingered.) 25
— Coquetterie, C♯m. (Fingered.) 25
Hill, J., Op. 28. Adagio, G. (Fingered.) 35
Hiller, F., Op. 97. Zur Guitarre. Impromptu. (Fingered.) 50
— Courante, G. (Fingered.) 25
Hofmann, H., Op. 11, No. 2. Maytime. (Im. Mai.) Fingered 35
— Barcarolle, G. Arr. by R. Thallon .. 35
— Elegie, A♭. Arr. by R. Thallon 50
Hollaender, V., Canzonetta, G. (Fing.) 25
Hopekirk, H., Gavotte, Bm 40
Huss, H. H., Ballade, F 1 00
Hyllested, A., Valse sentimentale 75
Jadassohn, S., Op. 25, No. 3. Valse, D♭. 50
Jaell, A., Op. 14. La Danse des Fées. Rhapsodie. (Fingered.) 75
Jeffery, J. A., Op. 17. Marche joyeuse, E♭ 40
— Op. 20. Danse féerique 75
Jensen, A., Op. 17, No. 10. Im Wirthshaus. (In the Tavern.) Fingered .. 50
— Minuet, F, from "Lieder und Tänze" Op. 33. (Fingered.) 25
— Serenade, E. (Fingered.) 35
— Sérénade hongroise (Fing.) 75

Ketterer, E., Op. 285. COPPÉLIA. Ballet de Delibes. Valse brill. (Fing.) $0 75
Kjerulf, H., Wiegenlied. (Cradle Song.) 25
Klein, B. O., Op. 19. Scènes de Ballet. Complete 1 25
No. 1. Allegro moderato, Am 75
" 2. Allegretto grazioso, E♭ 50
" 3. Vivace non tanto, Dm 60
— Op. 20. Dreams. 5 Lyric Pieces:
No. 1. Lento non tanto, G♭ 50
" 2. Allegro maestoso, Fm 65
" 3. Tempo di Valser lento, F ... 50
" 4. Intermezzo scherzando, G .. 65
" 5. Andante soave, A 50
— Op. 25. Suite in G. Complete 2 50
No. 1. Prelude. " 2. Theme with Var. } 1 00
" 3. Minuet 75
" 4. Elegy 40
" 5. Gavotte 75
— Op. 32. 2 Morceaux:
No. 1. Le Secret d'Amour. (Dialogue.) 40
No. 2. Valse-Impromptu 75
— Op. 35. 3 Morceaux:
No. 1. Danse orientale, F 65
" 2. Mélodie-Etude, G 65
" 3. Danse bohémienne, Cm 1 00
Klein, E., LA GIOCONDA. Fant.-Potp 1 00
— LAKME. Fantaisie-Potpourri 1 00
— Thine Eyes so blue, by E. Lassen. Transcription 60
Kontski, A. de, Op. 238. Souvenir de FAUST, Gounod 1 00
— Op. 317. Steluzza. (The Star.) 75
— Op. 318. La Sultana. Valse brill 75
— Op. 327. 2nd Gavotte, Am. (Fing.) 50
— Op. 328. Au Bord de l'Océan. Rêverie 60
Kowalski, H., Roses de Bohême. Valse brill. (Fingered.) 75
Krüger, W., Op. 14. La Gazelle. Impromptu 75
Kullak, Th., Op. 22. La Gazelle. (Fingered.) 1 00
— Op. 62 and 81. Kinderleben. (Scenes from Childhood.) Fingered. 2 Books, each 1 25
— The same in separate Numbers, each 25
— Pastorale, G. (Fingered.) 60
Lacombe, L., Douces Pensées. (Sweet Thoughts.) Fingered 50
Lambert, A., Valse-Impromptu 75
Lange, G., Op. 39. Blumenlied. (Flower Song.) Fingered 75
— Op. 114. 5 Sonatinas. (Fing.): No. 1. C; No. 2. G; No. 3. F; No. 4. C; No. 5. G; each 50
— Op. 134. "Am stillen Herd," from MEISTERSINGER. Fantaisie. (Fing.) 75
— Op. 143. Siegmund's Love Song, from WALKURE. Fantaisie. (Fing.) 75
— Op. 144 Serenade. (Gounod.) Fant. 50
— Op. 240. In the Alpine Hut. (Alpenhütte.) A Swiss Idyl 50
— Op. 267. Habanera, from "CARMEN" Bizet. Transcr. (Fing.) 50
— Cheerfulness. (Frohsinn.) 35
— Evening Chimes. (Abendläuten.) ... 50
— The little Wanderer. (Fingered.) .. 35
— New Spring. (Neuer Frühling.) 65
— "O happy Day." (O schöne Zeit.) Song by C. Götze. Transcr 75
— The Wanderer's Return. (Heimkehr.) 35
— 3 Transcriptions from "TANNHÄUSER," Wagner. (Fingered.):
No. 1. Pilgrim's Chorus 75
No. 2. O thou sublime sweet Evening Star 75
No. 3. March 75
Langey, O., Op. 37. Mandolina. Mexican Serenade 35
Lichner, H., Op. 79. Fleur et Fleurette. (Fingered.) Nos. 1 and 2, each ... 50
— Devotion. (Abendlied.) Fingered. 25
— Heart's Wishes. (Herzenswünsche.). 75
Liszt, Frz., Der Asra. (The Asra.) A. Rubinstein. Transcr. (Fingered.). 50
— Ave Maria. Schubert. Transcr. (Fingered.) 1 00
— Du bist die Ruh'. (My sweet Repose.) Schubert. Transcr. (Fingered.) 50
— FAUST. (Gounod.) Valse. Fingered Ed 1 50
— Mélodie-Polonaise, A♭, from "Glanes de Woronince." (Fingered.) 50
— "O thou sublime sweet Evening Star," from TANNHÄUSER, R. Wagner. Transcr. (Fingered.) 75
— Valse-Impromptu, A♭. (Fingered.). 1 00
— Valse oubliée. (Fingered.) 60
— Venezia e Napoli. No. 1, Gondoliera. Instructive Edition by A. R. Parsons 75
— Widmung. (Dedication.) R. Schumann. Transcr. (Fingered.) 75
Löschhorn, A., 6 Easy Sonatinas (fing.)
Op. 178, No. 1, C; No. 2, G, each .. 75
Op. 179, No. 1, F; No. 2, Dm., each 75
Op. 180, No. 1, C; No. 2, Am., each, 75
— Soldier's Song. (Fingered.) 25
Löw, J., March and Chorus from Wagner's "TANNHÄUSER." (Fingered.) 50
Mason, W., Op. 21. Spring Flower. Impromptu. New Ed 60
— Op. 23. 2 Humoresques de Bal:
No. 1. Polka-Caprice. (Fing.) 75
" 2. Mazurka-Caprice, (Fing.) ... 75
— Op. 24. Rêverie poétique. (Fingered Ed.) 75
Maurer, H., Charge of the Ulans. Caprice militaire 75
— Valse élégante 65
Merkel, G., Op. 25. In the lovely Month of May. (Im wunderschönen Monat

Moszkowski, M., Op. 7, No. 2. Moment musical, C♯m. (Fingered.) $0 75
— Op. 15, No. 5. Valse, D♭. (Fingered.) 25
— Op. 17, No. 2. Minuet, G. (Fing.). 35
— Op. 18, No. 2. Scherzino, F. (Fing.) 50
— Op. 23, No. 1. Danse russe, Am. Arr. and fing. by A. R. Parsons ... 35
— Op. 32, No. 1. In Tempo di Minuetto, E. (Fingered.) 35
— Op. 32, No. 2. Etude, D. (Fingered.) 50
— Op. 32, No. 3. Valse de Concert, E. (Fingered.) 1 00
Neupert, Edm., Op. 57.2 Fantasiestücke:
No. 1 Spring's Approach 50
" 2. Valse-Caprice 40
Niemann, R., Murmuring Zephyrs, by Ad. Jensen. Transcr. (Fing.) 50
Pacher, J. A., La Danse des Patineurs. (The Skaters' Dance.) Fingered .. 75
— Le Ruisseau. (The Brooklet.) Etude de Salon. (Fingered.) 60
Platt, Ch. E., Op. 1. 3 Pieces:
No. 1. Cradle Song, D♭ 40
" 2. Valse poétique, A♭ 60
" 3. Moment musical, G 60
Prox, C., Sonatina, G 40
Raff, J., Op. 55, No. 12. Abends. (At Evening.) Nocturne. (Fingered.) .. 35
— Op. 56, No. 3. Valse-Etude, A♭. (Fingered.) 1 00
— Op. 61, No. 1. LOHENGRIN, Wagner. Fantaisie brill 1 25
— Op. 61, No. 3. TANNHÄUSER, Wagner. Fantaisie brill 1 25
— Op. 72. Suite, Em. Complete 1 50
— The same singly: No. 1. Prelude 35
No. 2. Menuet .. 35 | No. 4. Romance ... 35
No. 3. Toccata .. 35 | No. 5. Fugue 50
— Op. 111, No. 1. Bolero, E♭. (Fing.) 60
— Op. 111, No. 2. Valse-Caprice, C. (Fingered.) 75
— Op. 118. Valse favorite, D♭. (Fing.). 1 00
— Op. 121. Illustrations de L'AFRICAINE:
No. 1. Berceuse de Selica 1 00
" 2. Septuor final du IIme Acte. 1 00
" 3. La Grande Scène du Mancenillier 1 25
" 4. Les Adieux. Romance d'Ines 85
— Op. 130. 2 Etudes mélodiques. (Fingered):
No. 1, A♭; No. 2, A, each 50
— Op. 204, No. 3. Rigaudon. (Fing.). 60
Reinecke, C., Op. 39. La Chasse. (Jagdstück.) Improvisata. (Fingered.). 75
— Op. 157, No. 3. Rigodon, D. (Fing.) 75
— Cavatine, C (easy, fing.) 25
Rubinstein, Ant., Op. 10, No. 22. Kamennoi Ostrow. Portrait, F♯ .. 75
— Op. 14. Le Bal. (Fingered):
No. 2. Polonaise, E♭ 1 00
" 4. Valse de Concert, A♭ 1 25
" 9. Galop de Concert, B 75
— Op. 69, No. 2. Nocturne, G. (Fing.) 35
— Op. 75, No. 2. Aubade. (Morning Serenade.) (Fingered.) 35
Saint-Saëns, C., Gavotte, du Septuor. Transcr. par Dayas 50
Scharwenka, Ph., Op. 18, No. 2. Moment musical, A♭ 25
— Op. 41. 5 Charact. Pieces. (Fing.):
No. 1. Albumleaf, Fm 35
" 2. Mazurka, C 35
" 3. Notturno, Gm 35
" 4. Capriccietto, Dm 50
" 5. Melody, B 35
Scharwenka, X., Op. 3, No. 1. Polish Dance, E♭m. (Fingered.) 35
— Op. 43, No. 1. Minuet, C. (Fing.) 50
— Op. 50, No. 2. Phantasiestück, Gm. (Fingered.) 35
Schumann, Rob., Op. 2. Papillons. (Fingered.) 1 00
— Abendmusik. (Twilight Music.) (Fingered.) 40
— First Loss and Rustic Song. (Fingered.) 25
— Knight Ruprecht. (Fingered.) 25
— Melody and Humming Song. (Fingered.) 25
— O lovely May. (Fingered.) 25
— Scherzo, B♭, from Faschingsschwank. (Fingered.) 35
— Soldiers' March and A little Piece. (Fingered) 25
— Song of the Reapers and Harvest Song. (Fingered.) 25
— Wild Horseman and Rustic Song. (Fingered.) 25
Schytte, L., At Evening, G. (Fing.) ... 25
Seiss, I., Op. 8, No. 1. Sonatina, D. (Fingered.) 75
— Op. 9, No. 1. Intermezzo. (Fing.) 35
— Op. 9, No. 2. Even Song. (Fing.). 25
Sherwood, W. H., Op. 5. Suite. (Fingered):
No. 1. Prelude, A 60
" 2. Idylle, A 30
" 3. Greetings 40
" 4. Regrets 50
" 5. Novelette 60
— Op. 6. 2 Mazurkas. (Fing.), each 60
No. 1, Cm. No. 2, Am.
— Op. 7. Scherzo, E. (Fing.) 75
— Op. 8. Romanza appassionata, G 75
— Op. 9. Scherzo-Caprice. (Fing.) 1 00
Smith, Seymour, Dorothy. Old English Dance. (Fingered.) 50
Smith, Wilson G., 2 Dance-Caprices:
No. 1. Impromptu alla Mazurka .. 60
" 2. L'Amour. Valse sentiment. 60
Spindler, F., Op. 36. Schlumm're süss. (Slumber sweetly.) Serenade 60
— Op. 43. 6 Tone Pictures, each 35
No. 1. Alpine Rose. No. 2. For-

Spindler, F., Op. 94, No. 2. "O thou sublime sweet Evening Star," from TANNHÄUSER, Wagner. Transcr. (Fingered.) .... $0 5[illegible]
— Op. 349. Hedge Roses. (Heckenröschen.) 3 Tone-Pictures, each ... 40
— Field Flowers. 13 Easy Pieces. 2 Books, each 75
— May Flowers. (Maiblumen.) Waltz. 35
Sternberg, C., Op. 24. Danse andalouse. 1 00
— Op. 25. Valse-Rêveuse 75
— Op. 26. Humoresque 75
— Danse phrygienne, d'après Saint-Saëns 50
Strakosch, M., Confession of a young Girl. Idyl. (Fingered.) 50
Strelezki, A., Op. 8. 5 Concert-Studies. Complete 2 00
No. 1, C, 75c; No. 2, E, 65c; No. 3, F, 75c; No. 4, F♯m, 75c; No. 5, F 65
— Arabesque, G 50
— Dream Visions. (Traumeswirren.) Etude 75
— 4 Polish Dances:
No. 1, G; No. 2, Gm; No. 3, G, No. 4, Gm., each 50
— Valse-Arabesque (d'après Waldteufel). Morceau de Concert 1 00
Tedesco, I., Op. 45, No. 3. Loreley. Transcr. (Fingered.) 75
Tedesco, W., In the Mill. Impromptu. 50
Thalberg, S., Op. 72. "Home! Sweet Home!" Air anglais with Var. New, fingered Ed 1 50
— The same. Simplified Ed 1 00
Thallon, R., Gavotte enfantine, G 35
Thomas, A., Gavotte from MIGNON, arr. by Bazille. (Fingered.) 35
Thomé, F., Op. 26. Scaramouche. Scène de Ballet. (Fingered.) 65
— Op. 43. Tarantelle, Am. (Fingered.) 65
— Op. 51. Badinage. (Playfulness.) .. 60
— Arlequin et Colombine. Air de Ballet. (Fingered.) 50
— Simple Aveu. (Simple Confession.) Romance sans Paroles. (Fing.) ... 50
Tours, B., Au Bord d'un Ruisseau. (By the Brookside.) Fingered 50
Tschaikowsky, P., Op. 39, No. 8. Valse, E♭. (Fingered.) 25
Vogrich, Max, Gavotte hongroise 75
— Staccato-Caprice, F♯ 75
Wieniawski, H., Kuyawiak. Polish National Dance, arr. and fingered .. 75
Wollenhaupt, H. A., Op. 22. 5 Morceaux caract. en Forme d'Etudes (Fingered): each 35
No. 1. A♭.; No. 2. F♯m.; No. 3. Am.; No. 4. E; No. 5. Em.

STUDIES AND METHODS.

(FOREIGN FINGERING.)

Bertini, H., 50 Selected Studies, progressively arranged and with Annotations by G. Buonamici. Ed. by J. H. Cornell. Complete .... net, 3 00
— The same in 4 Parts, each 1 50
Chrisander, Nils, 323 Technical Studies, as a preparatory Method for the TAUSIG-EHRLICH Daily Studies. Transl. by A. R. Parsons 2 00
Czerny, Ch., Op. 139. 100 Short Studies in progressive Order. New revised and fingered Ed. with modern Phrasing. 5 Books, each 1 00
— Op. 740. Fingerfertigkeit. (Finger Dexterity.) 50 Studies in brilliant Style. With Annotations by A. R. Parsons. Book I 1 50
Döring, C. H., Op. 8. 25 Easy and progr. Studies. 3 Books, each 1 00
Exercises in Scales, Chords and Arpeggios. COMPILED BY THE AMERICAN COLLEGE OF MUSICIANS ... net, 2 00
Haberbier, E., 44 Daily Studies. Ed. by A. R. Parsons. Book 1, $1.25; Book 2 .... 1 50
— Preludes in all Major and Minor Keys. Ed. by A. R. Parsons 75
Köhler, L., Op. 157. 12 Easy Studies. (Introductory to Op. 50.) 1 00
Kullak, Ad., The Art of the Touch. A Work for the Use of advanced Players, and a Guide for Teaching. Translated by Mrs. J. P. Morgan. net, 2 00
Kullak, Th., Materials for elementary Instruction. Translated by A. R. Parsons:
Book I. Finger-Exercises in the Compass of a Fifth 1 25
Book II. Exercises and Pieces 2 00
Book III. Little 4-hand Pieces in the most usual Minor Modes. (Supplement to Book II.) 1 50
Lecouppey, F., Op. 20 L'Agilité. 25 Etudes progressives de Mécanisme et de Légèreté. Revised Ed 2 50
Löw, J., Op. 281. New, melodious and brill. Octave Studies. Edited by J. H. Cornell 1 50
Neupert, E., 77 Exercises for practising the various Hand Movements and Modes of Touch 1 50
Parsons, A. R., Modern Method of Scales:
Part I. Preparatory Exercises 35
Schmitt, Hans, Op. 15. 55 Preludes and Exercises. Edited by A. R. Parsons. 2 Books, each 1 00

45

à Monsieur Alfred Grünfeld.

"Valsero"

Miniature pour le Piano.

Composée par

Anton Strelezki.

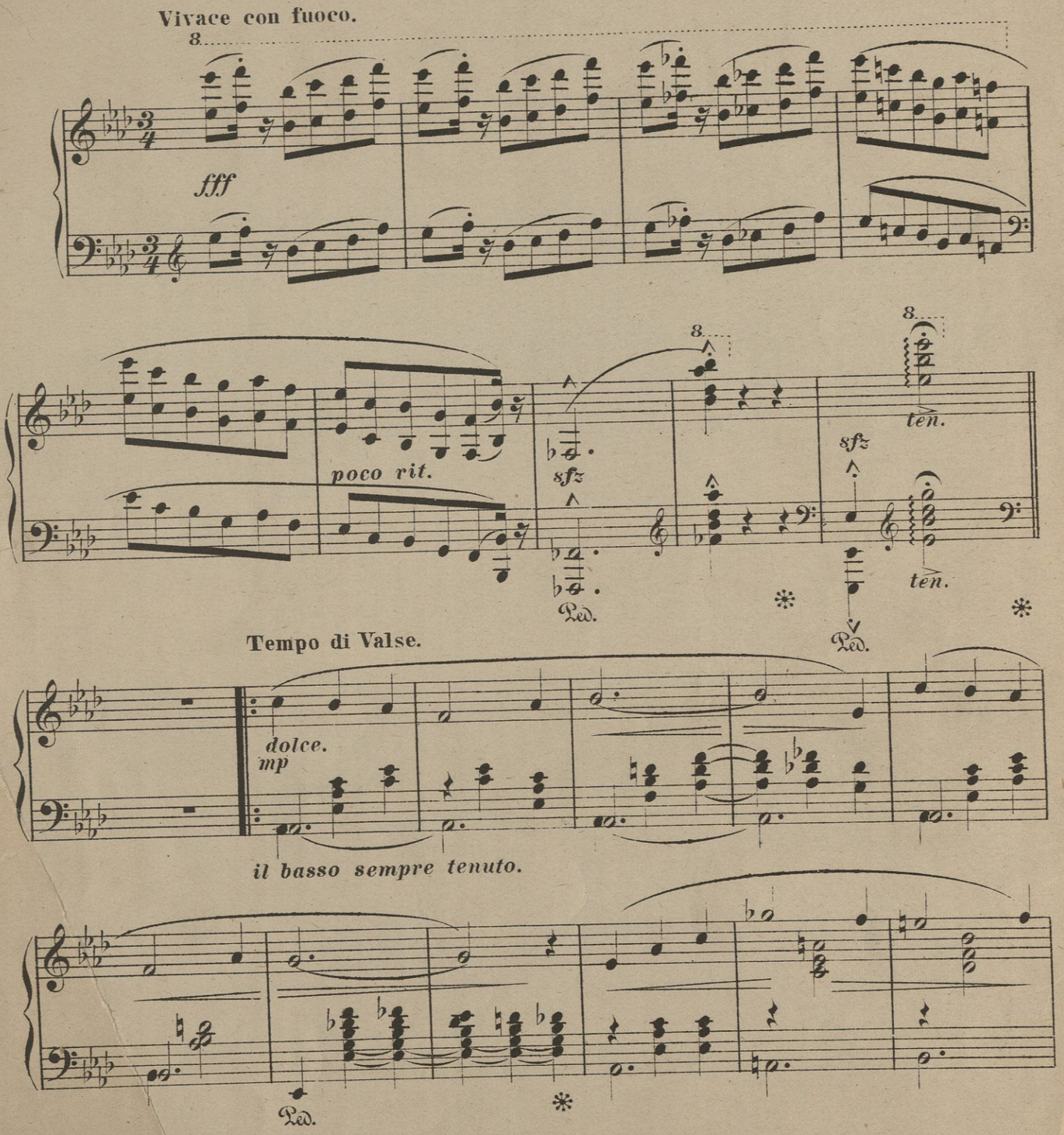
Pr. 60c

DETROIT, MICH,
• CHARLES BOBZIN & COMPANY, •
PUBLISHERS & IMPORTERS.
184 & 186 WOODWARD AVENUE.

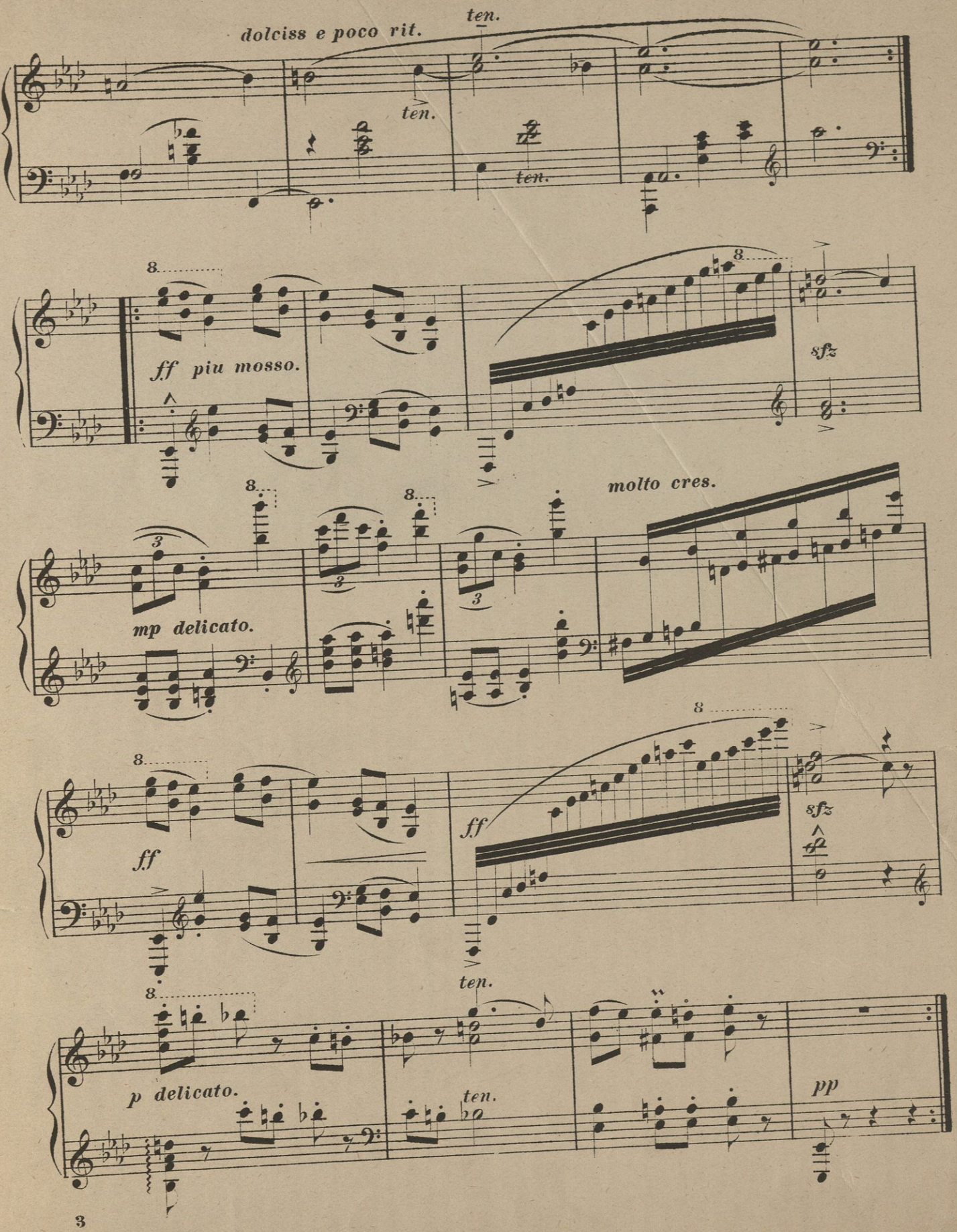
Copyright 1887 by Detroit Music Co.

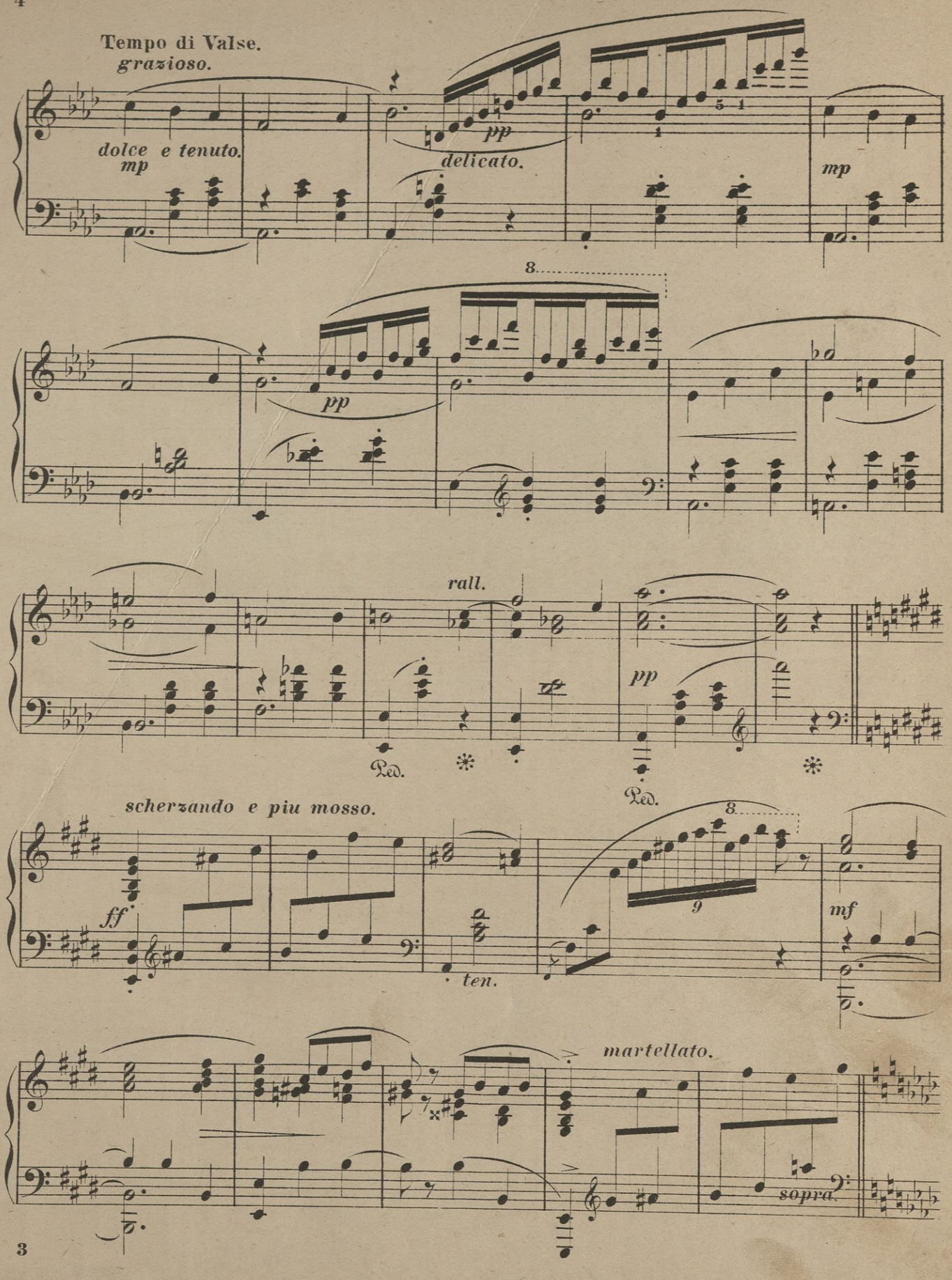
VALSERO.

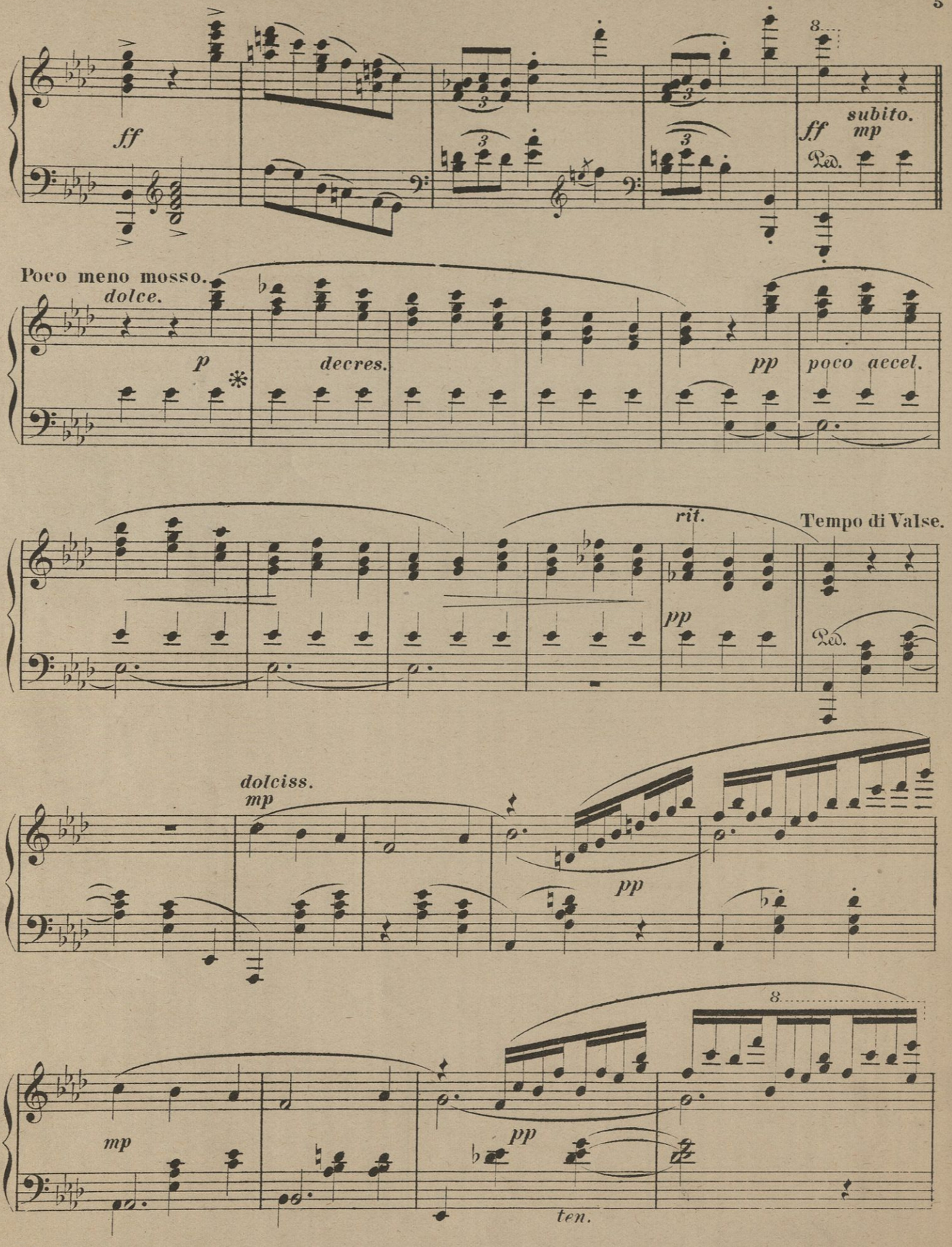
ANTON STRELEZKI.

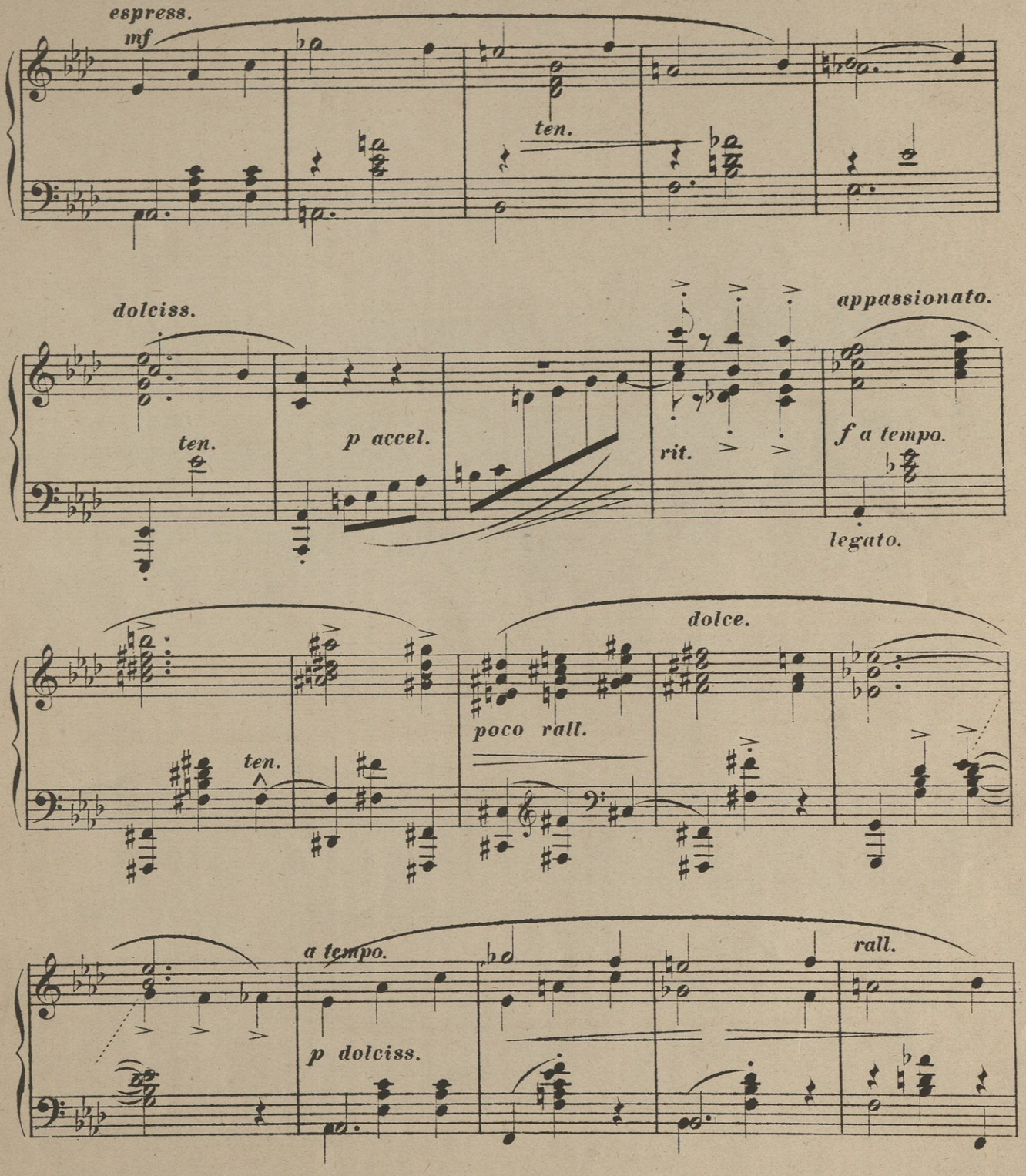


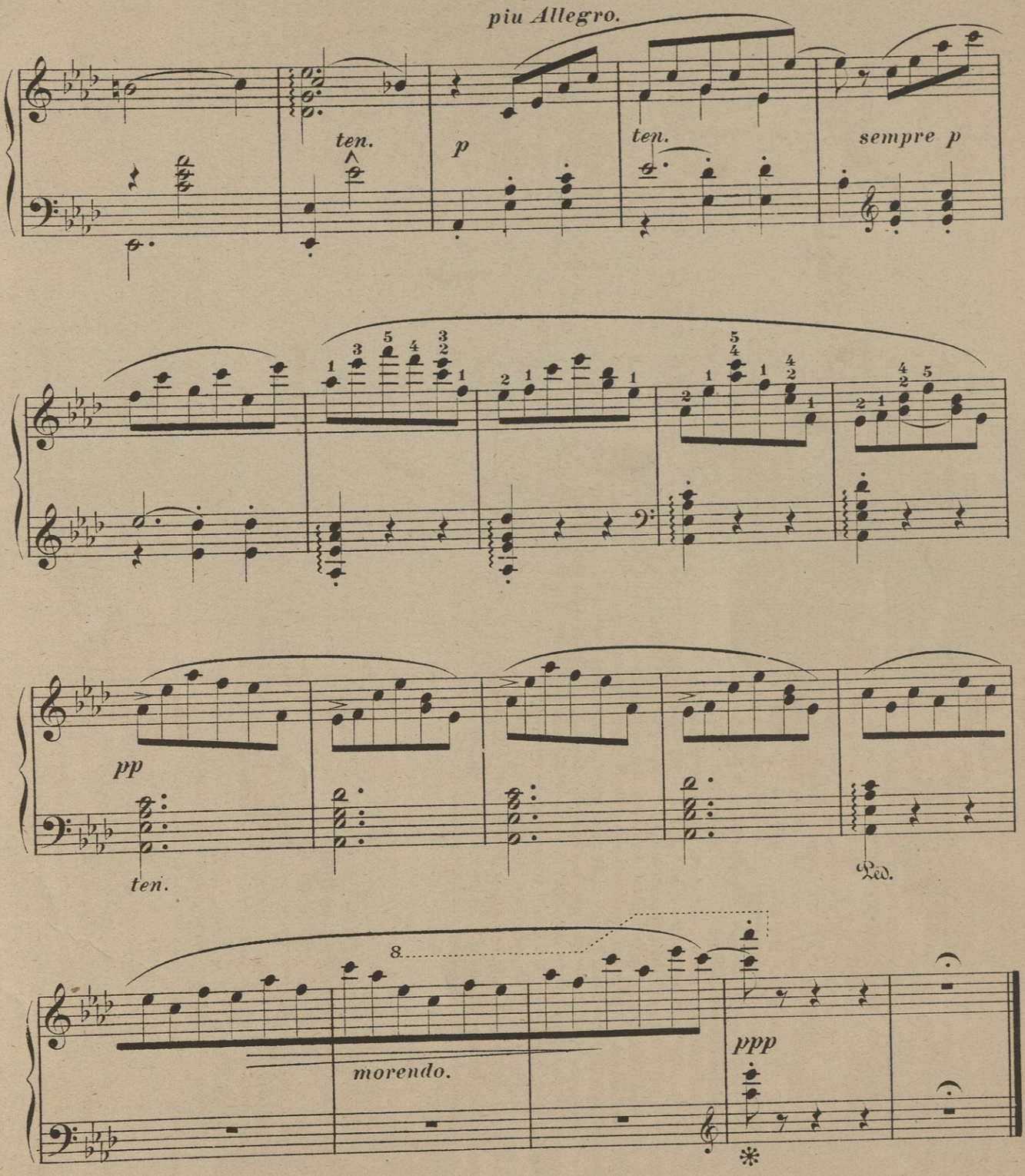
Copyright 1887 by Detroit Music Co


dolciss e poco rit.
ten.
ten.
ten.
8
ff piu mosso.
sfz
molto cres.
mp delicato.
ff
sfz
ten.
p delicato.
ten.
pp


Tempo di Valse.
grazioso.
dolce e tenuto.
mp
pp
delicato.
mp
8
pp
rall.
pp
Ped.
Ped.
scherzando e piu mosso.
ff
ten.
8
9
mf
martellato.
sopra


ff
ff
subito.
mp
Ped.
Poco meno mosso.
dolce.
p
decres.
pp
poco accel.
rit.
Tempo di Valse.
pp
Ped.
dolciss.
mp
pp
mp
pp
ten.


espress.
mf
ten.
dolciss.
ten.
p accel.
rit.
appassionato.
f a tempo.
legato.
dolce.
poco rall.
ten.
a tempo.
p dolciss.
rall.


piu Allegro.
ten.
p
ten.
sempre p
pp
ten.
Ped.
8
morendo.
ppp

Bibliothèque
de
l'Arsenal
31

Les Rameaux.

(THE PALMS.)

BY

J. FAURE.

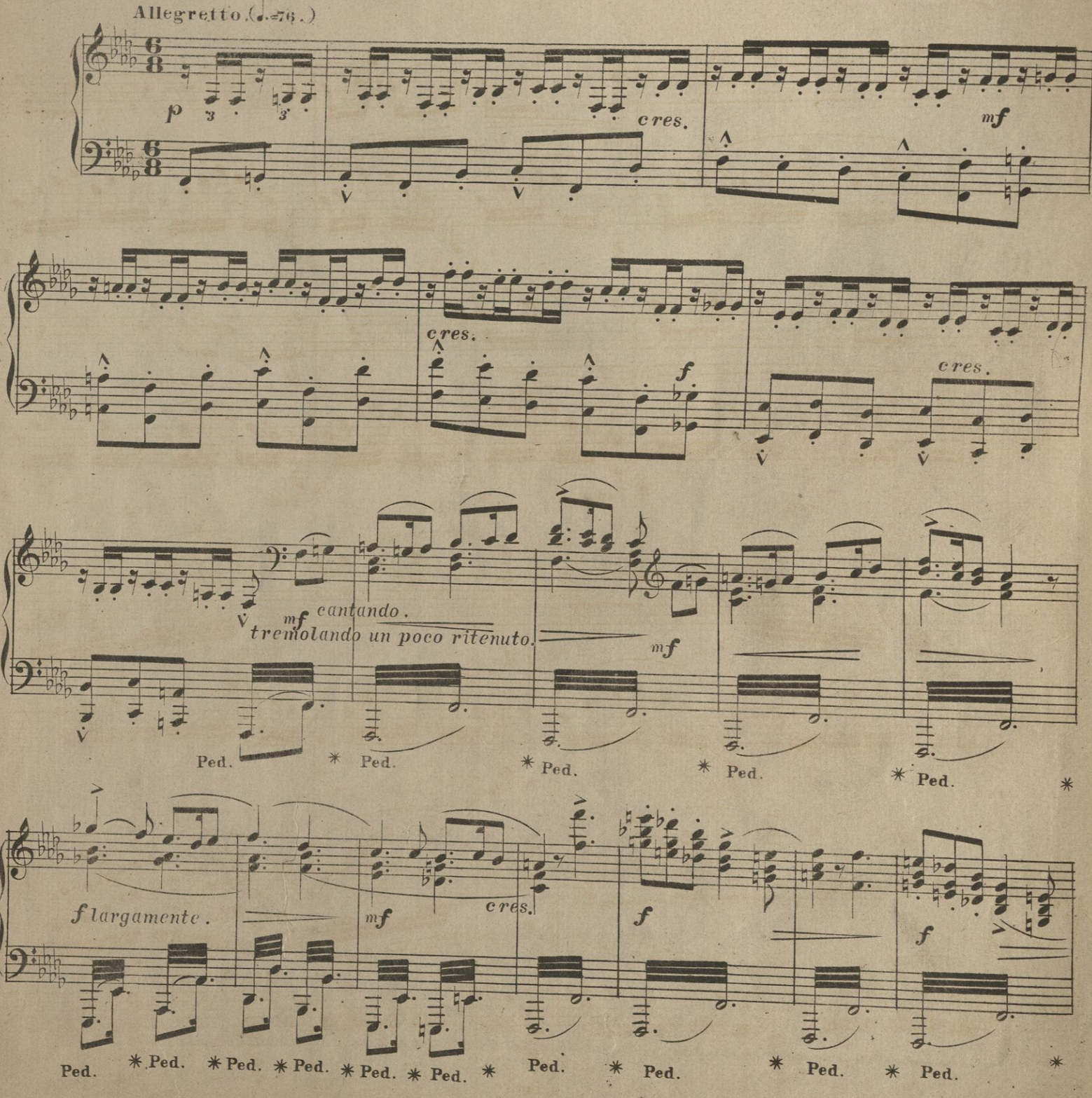
FANTASIE BRILLANTE. J. LEYBACH. 6½

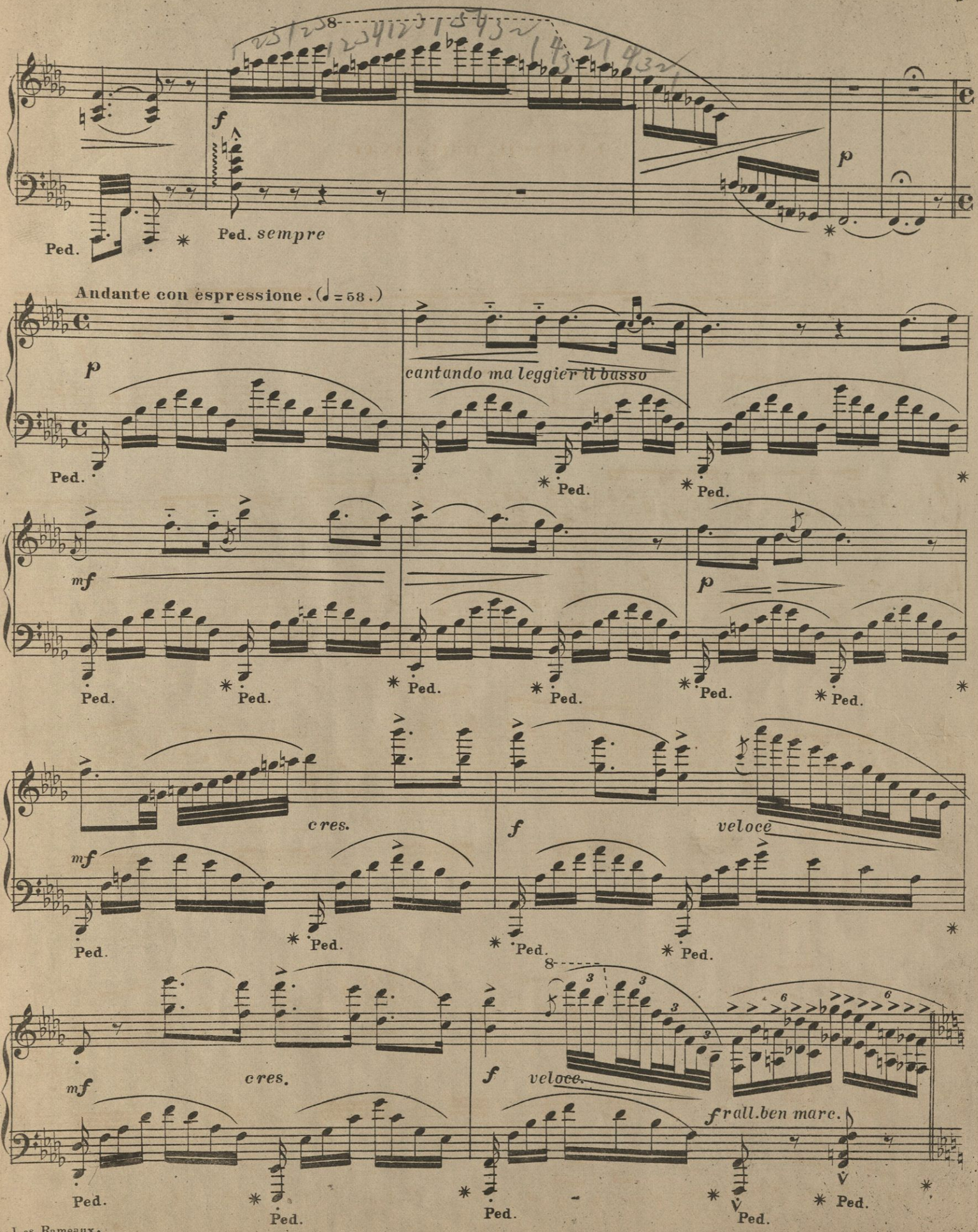
SONG 4

LES RAMEAUX.

FANTASIE BRILLANTE.

de J. FAURE. J. LEYBACH, Op. 180.




f
p
Ped.
Ped. sempre
Andante con espressione. (♩ = 58.)
cantando ma leggier il basso
mf
cres.
veloce
veloce.
frall.ben marc.

un poco ritenuto.

mf ben marcato e sostenuto il canto

grandioso.

cres. ff rall.

Iº tempo.

p

cantando ma leggier il basso

mf

p

mf cres.

f veloce

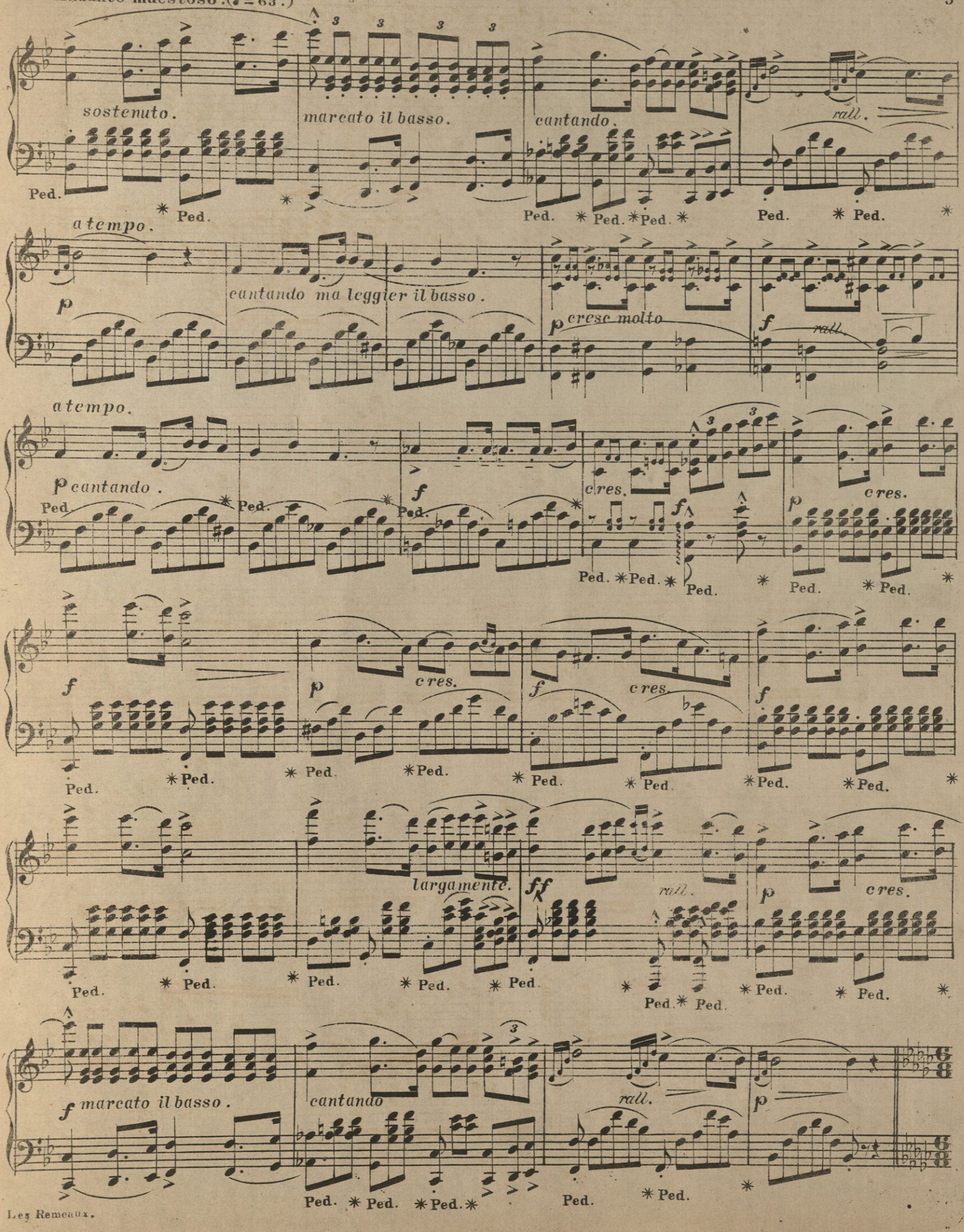
mf cres.

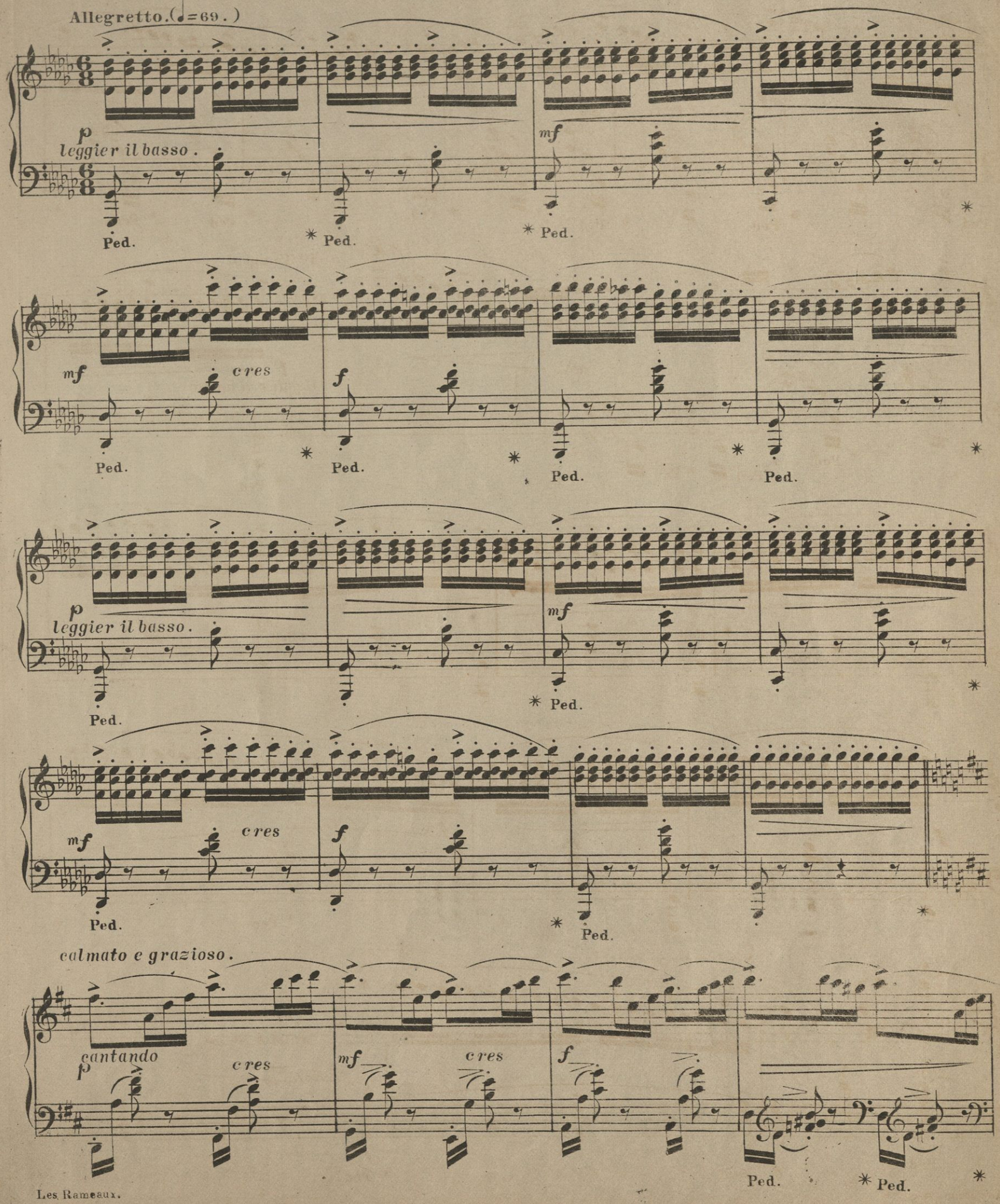
f veloce

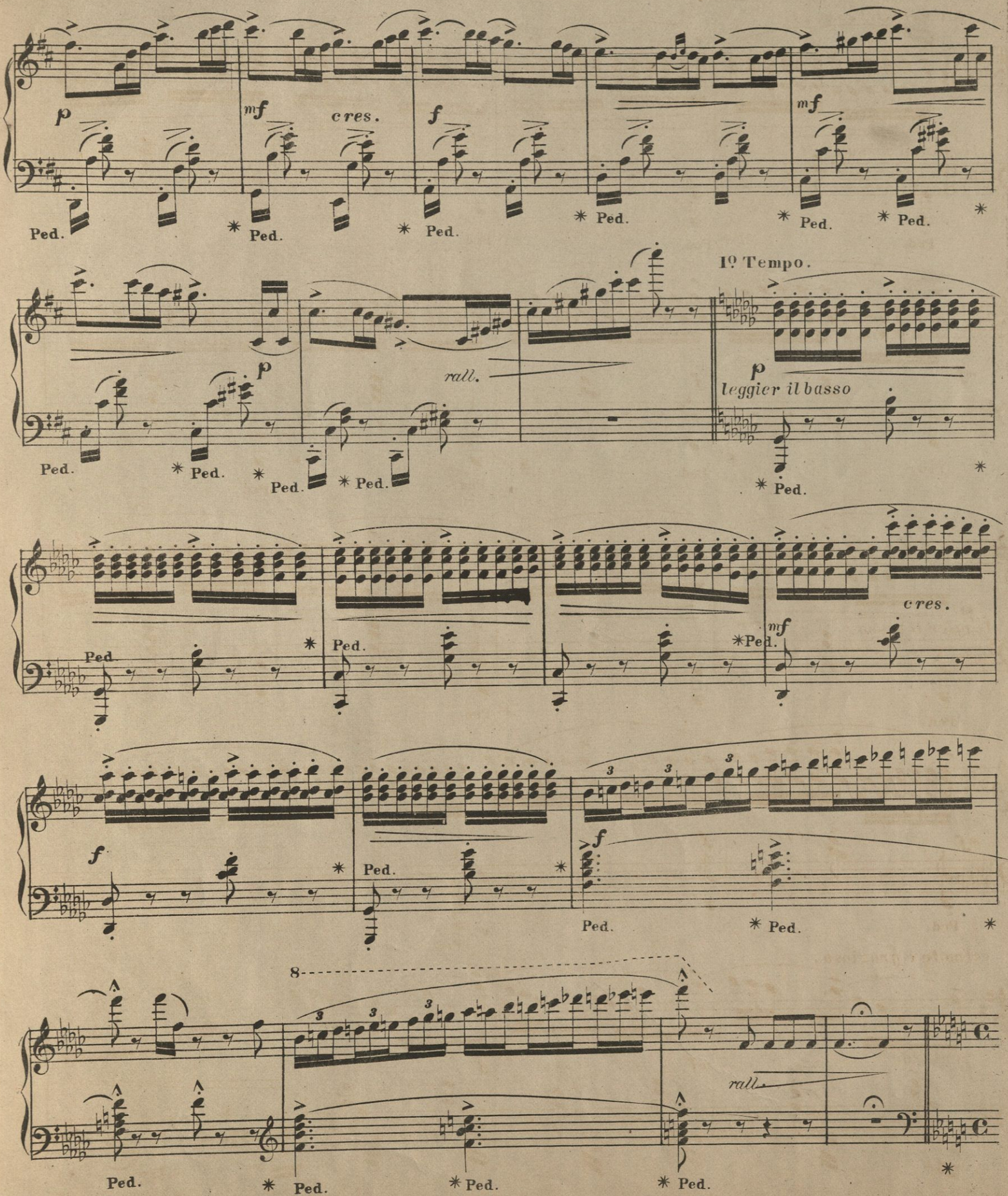
rall. marcato

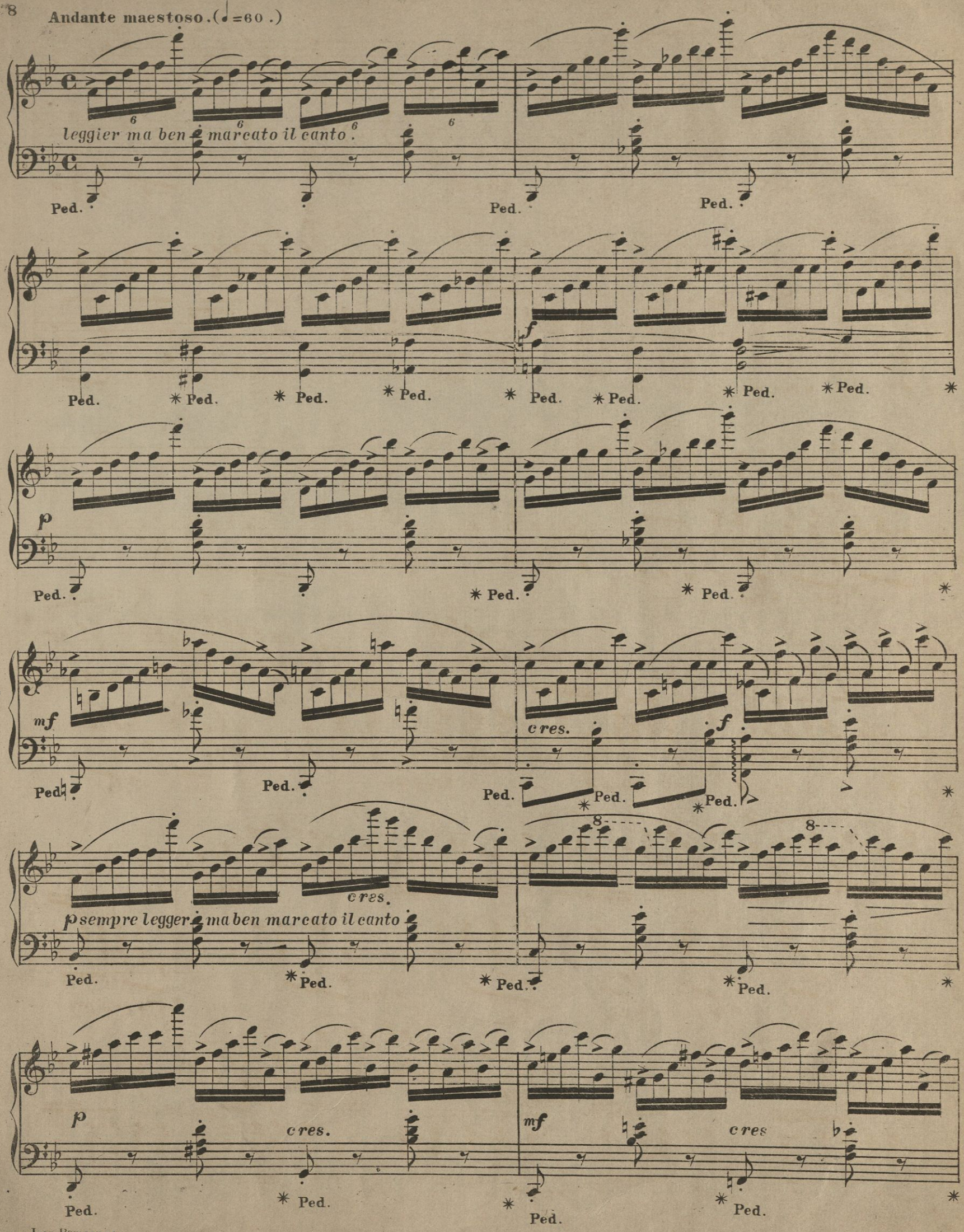
Ped. * Ped.

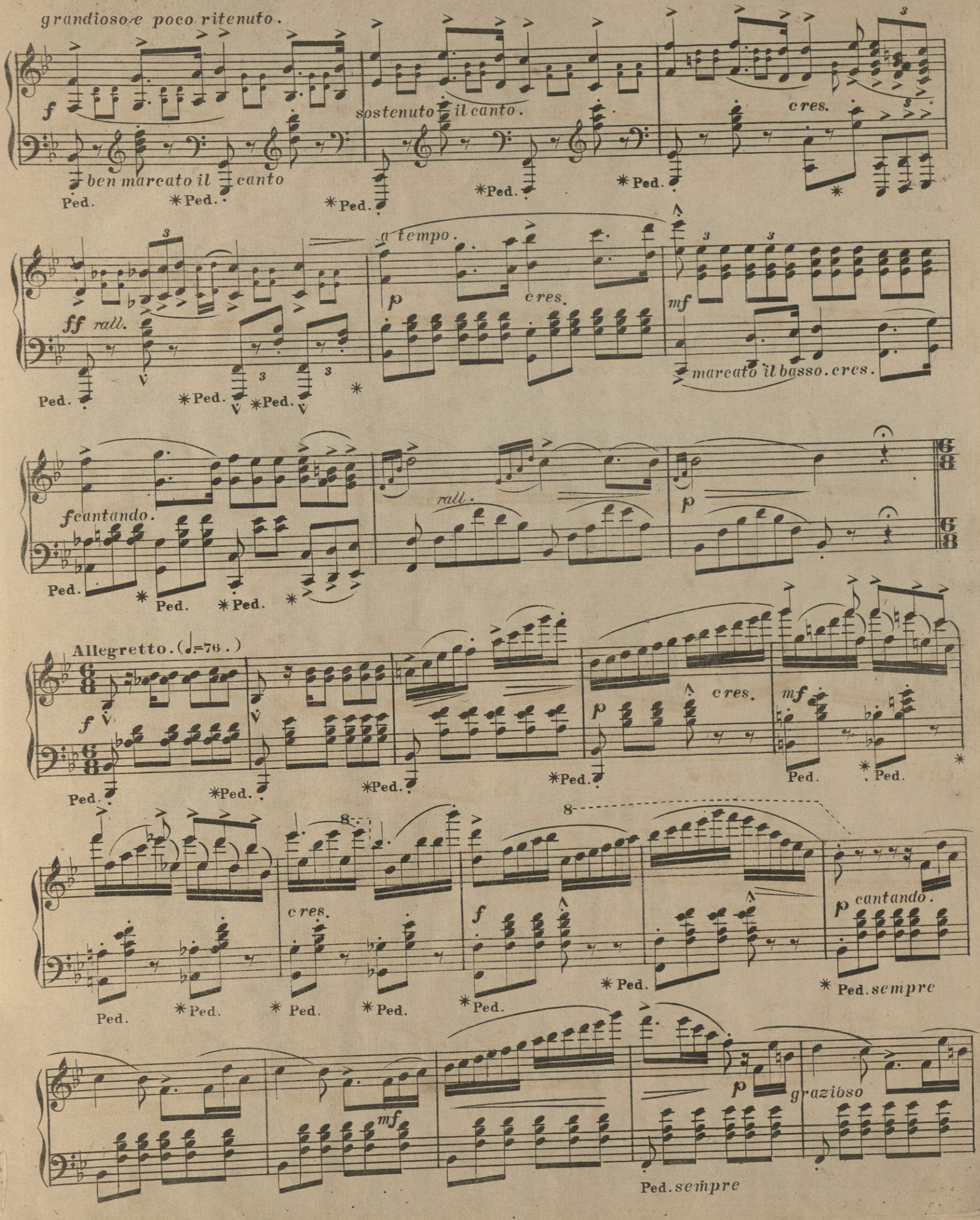
Andante maestoso. (♩ = 63.)




Allegretto.(♩=69.)
p
leggier il basso.
mf
cres
f
Ped.
calmato e grazioso.
cantando


p
mf
cres.
f
mf
Ped.
1º Tempo.
rall.
leggier il basso
8
ralle


Andante maestoso. (♩=60.)
leggier ma ben marcato il canto.
Ped.
f
p
mf
cres.
p sempre legger ma ben marcato il canto
8
cres


grandioso e poco ritenuto.
f
ben marcato il canto
sostenuto il canto.
cres.
Ped.
ff rall.
a tempo.
p
cres.
mf
marcato il basso. cres.
f cantando.
rall.
p
Allegretto. (♩.=76.)
f
p
cres.
mf
cres.
f
p cantando.
Ped. sempre
mf
p
grazioso
Ped. sempre

mf

mf

f pp

f pp

mf

p

Ped. Ped.

mf cres.

f

Ped. Ped. Ped.

mf cres.

f

Ped. Ped. Ped.

un poco piu lento.

p ben marcato e sostenuto il canto.

Ped. Ped. Ped. Ped.

mf cres.

ff rall. tremolando.

Ped. Ped. Ped. Ped. Ped. Ped.

63

To MISS HELEN ROTHSCHILD.

SUNBEAMS ON THE WATER

COMPOSED FOR THE

PIANO-FORTE

BY

A. I. EPSTEIN.

7½

St. Louis: KUNKEL BROS., Publishers.

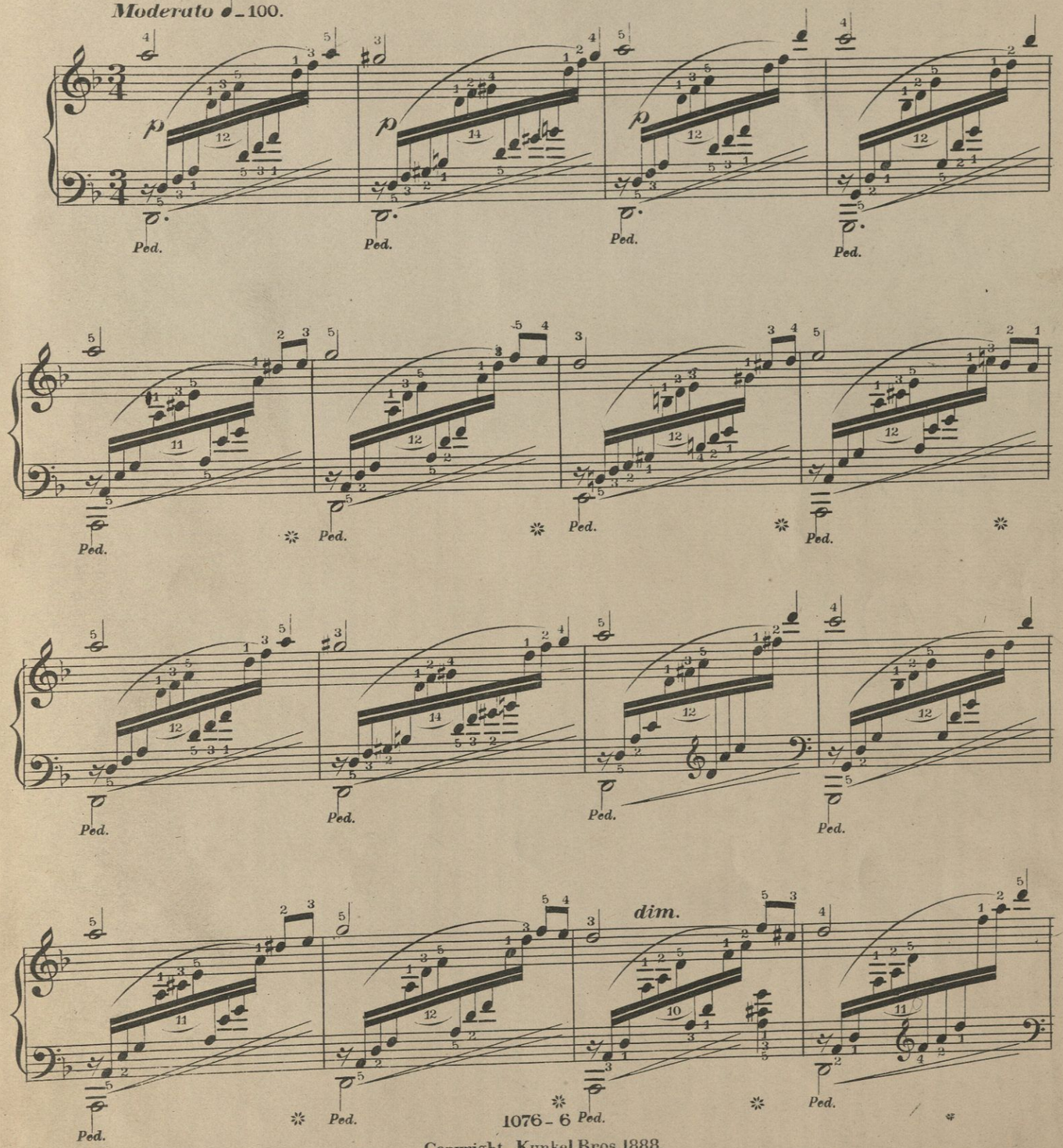
SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct

SUNBEAMS ON THE WATER.

A. I. Epstein.

Moderato ♩ = 100.



Copyright - Kunkel Bros. 1888.

4

a tempo.

f

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

rit.

a tempo.

pp

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

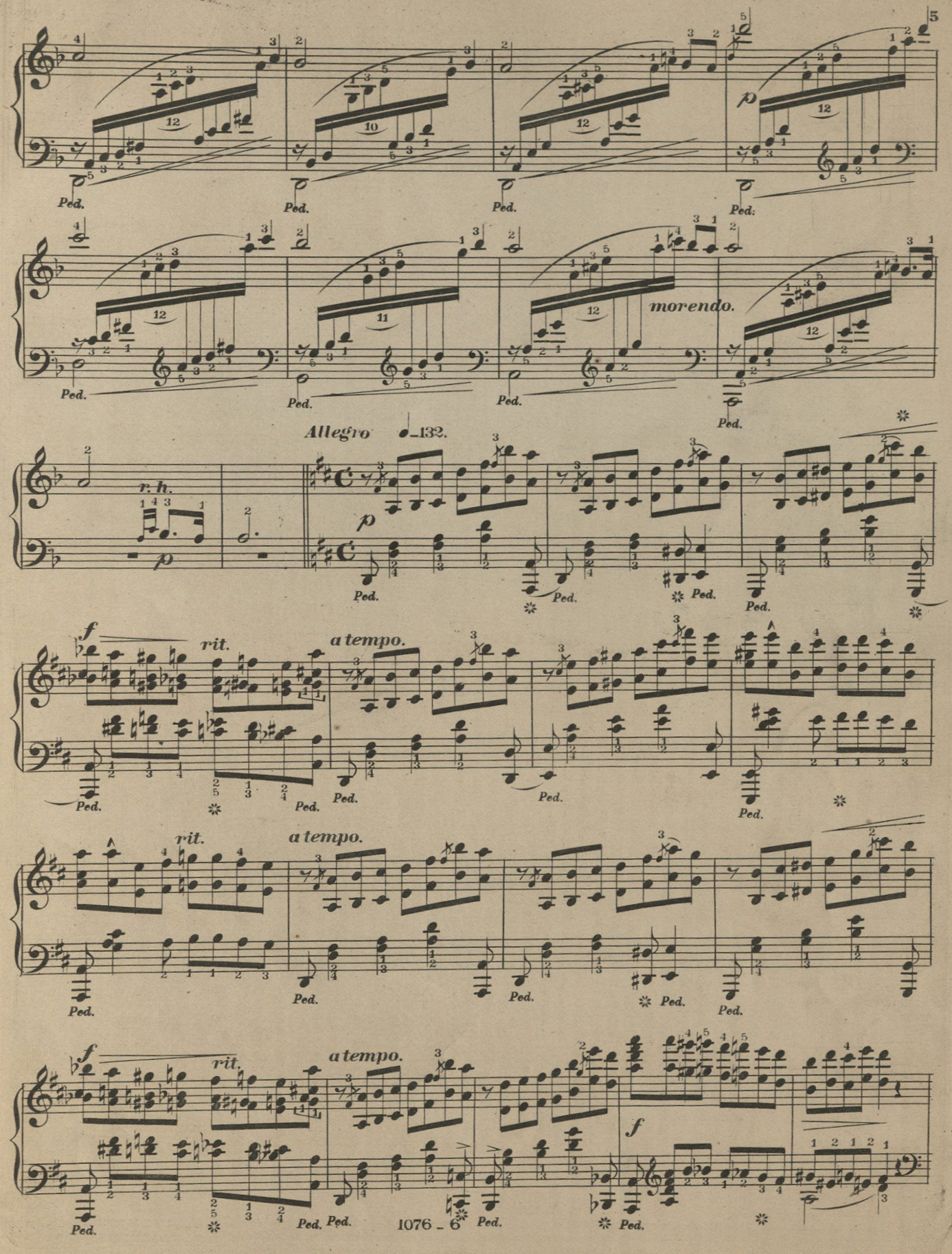
cres.

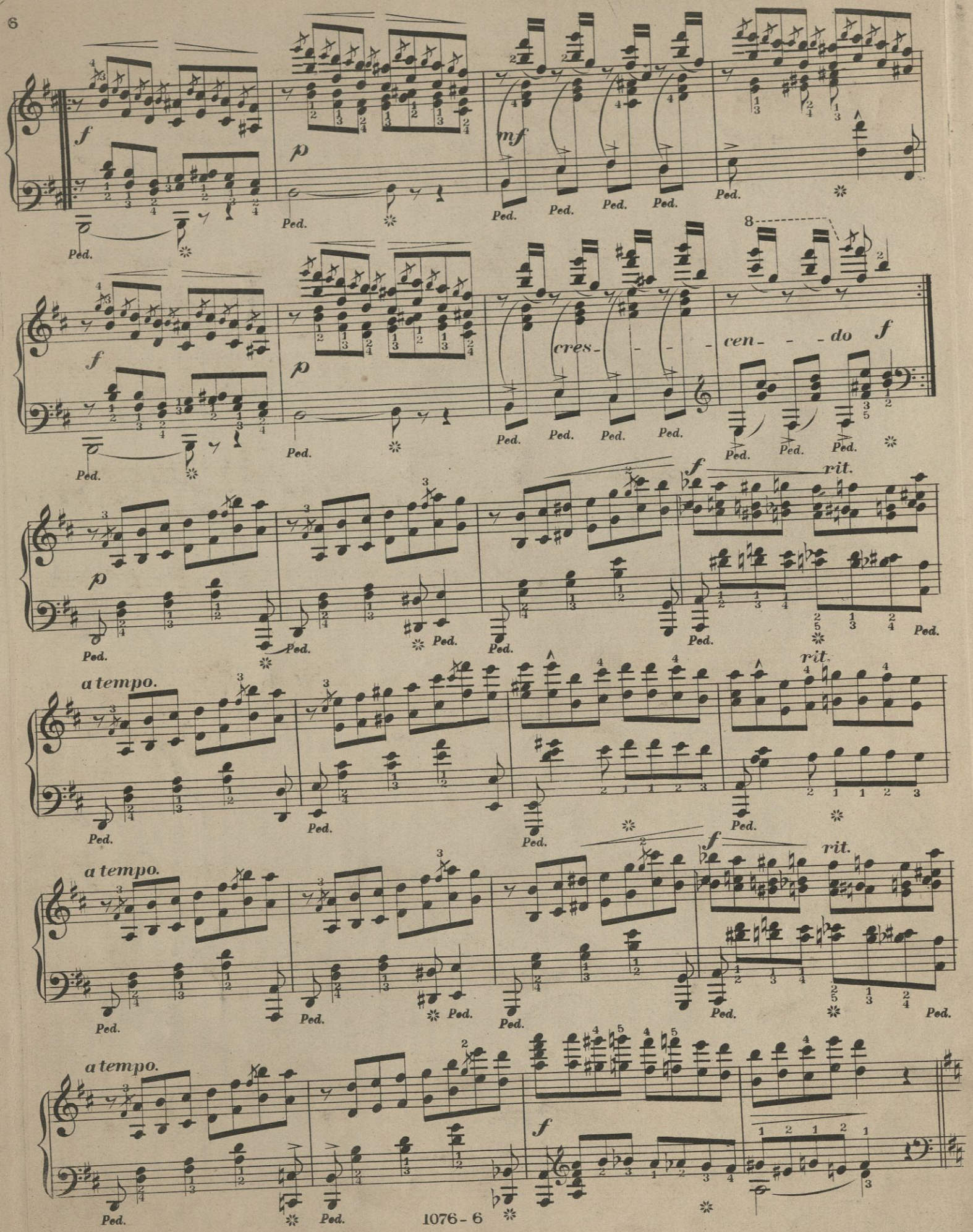
f

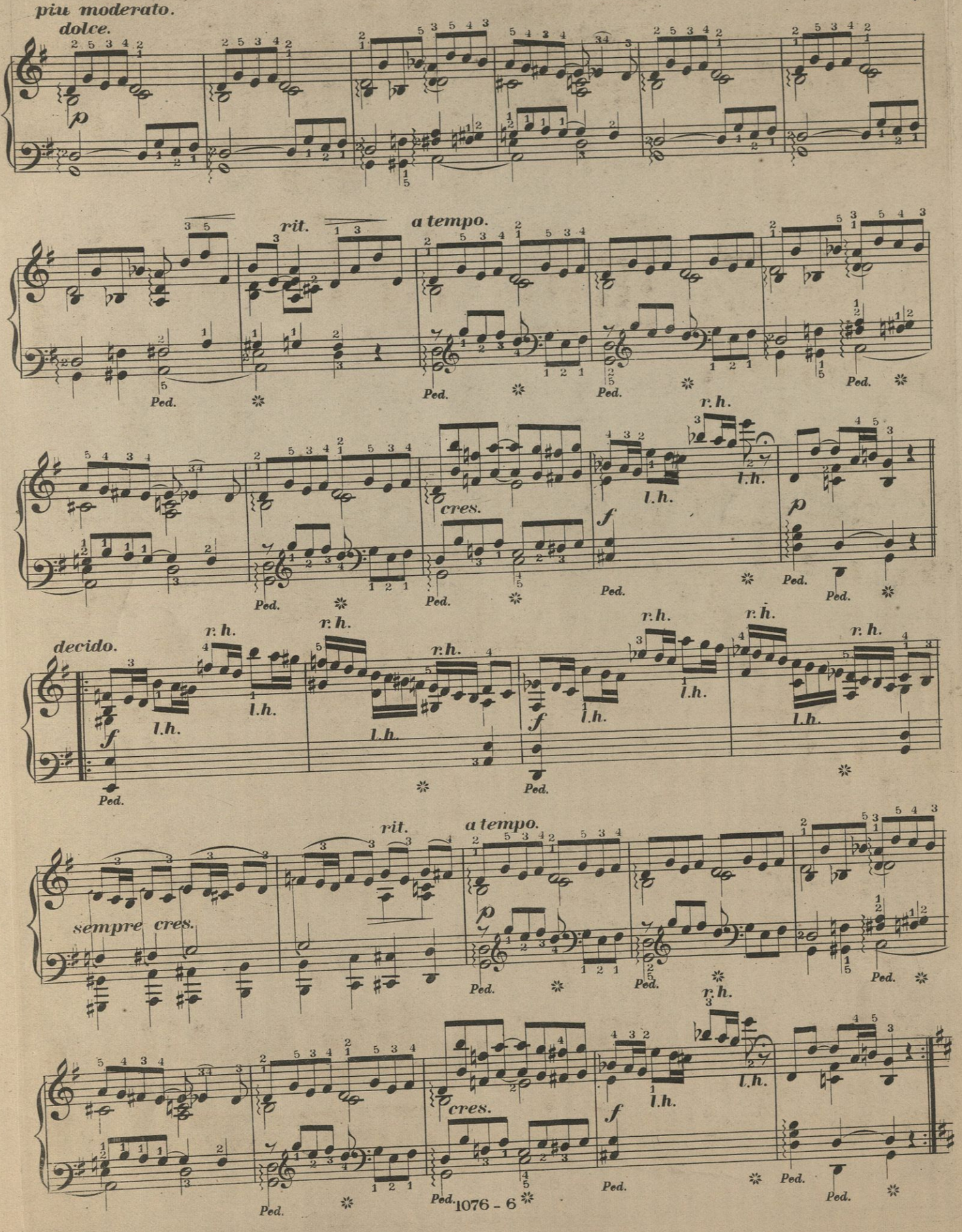
Ped. Ped. Ped. Ped.

dim.

Ped. Ped. Ped. Ped.


Ped.
morendo.
Allegro ♩=132.
r. h.
p
f
rit.
a tempo.


f
p
mf
Ped.
cres- - - - cen- - - do
f
rit.
a tempo.
rit.
a tempo.
f
rit.
a tempo.
f


piu moderato.
dolce.
p
rit.
a tempo.
Ped.
cres.
f
r. h.
l. h.
decido.
sempre cres.

Tempo I.

p

f *rit.*

a tempo.

rit. *a tempo.*

f *rit.* *a tempo.*

molto animato.

f *f*

8

ff *ff*

Dédié à Mme. Térèse Carreño.

VALSE-CAPRICE

GRAND MORCEAU DE CONCERT

COMPOSÉ POUR LE

PIANO-FORTE

—PAR—

ANTON STRELEZKI.

(Joué par lui avec beaucoup de succès dans tous ses concerts aux Etats Unis.

15

St. Louis: KUNKEL BROS., Publishers.

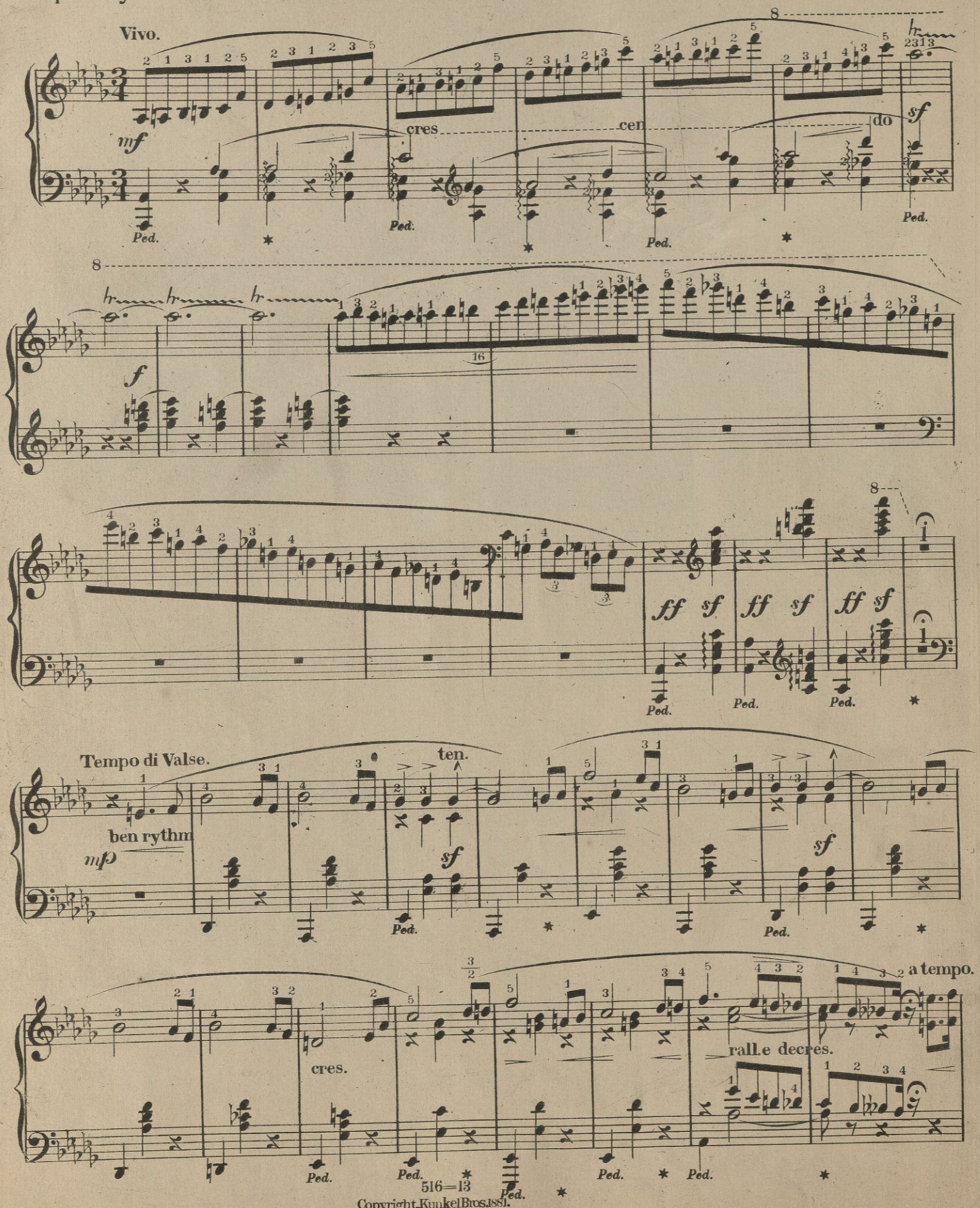
SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

72

Valse Caprice

Composed by Anton Strelezki.



Copyright Kunkel Bros. 1881.

4

ten.

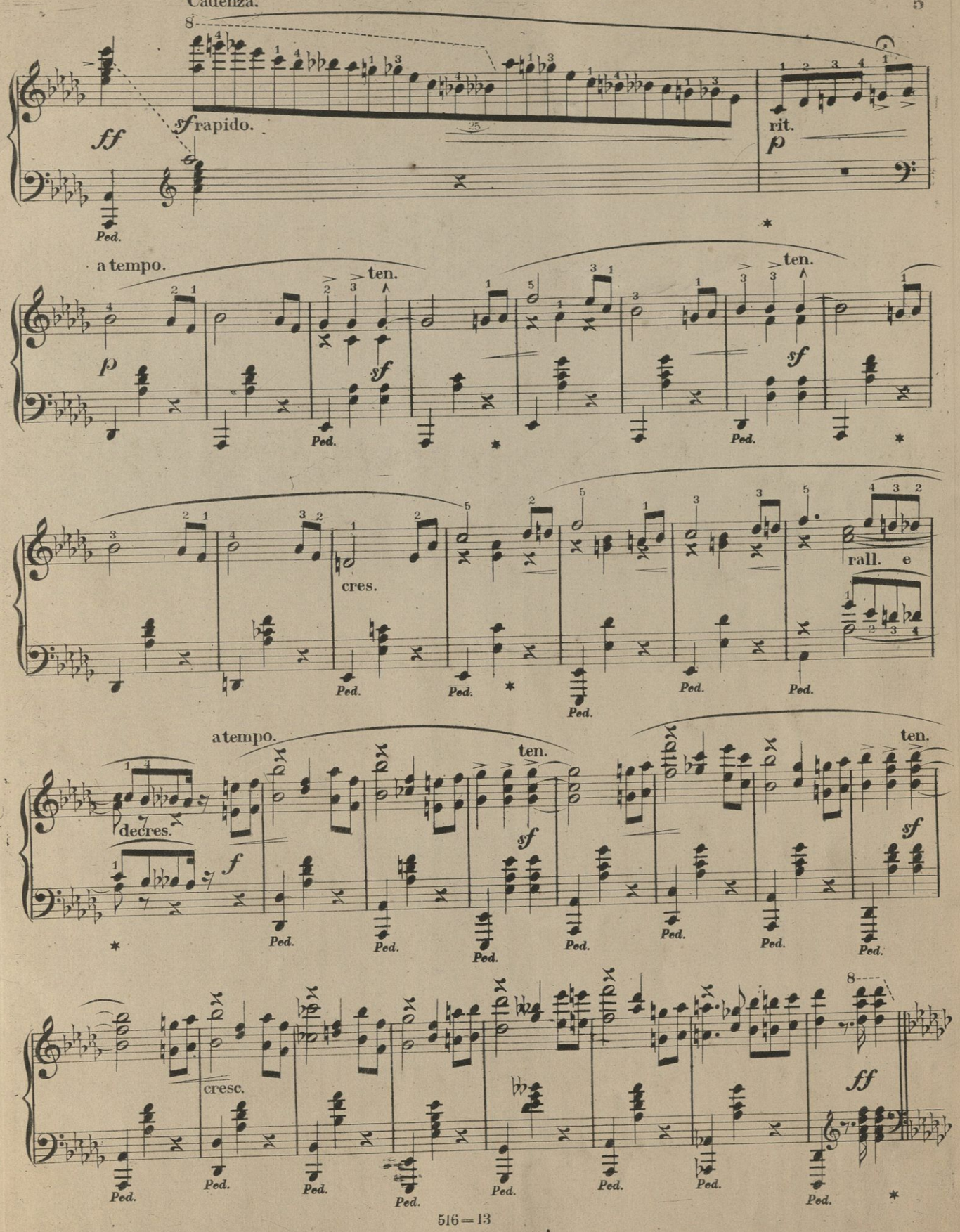
marcato

ten.

cresc.

cres.

cres. molto.


Cadenza.
ff
sf rapido.
rit.
p
Ped.
a tempo.
ten.
sf
cres.
rall.
e
decres.
f
cresc.

6

dolce.

p cantabile.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

* Ped. Ped. Ped. Ped. Ped.

f dim. *f*

Ped. Ped. Ped. Ped. *

or thus.

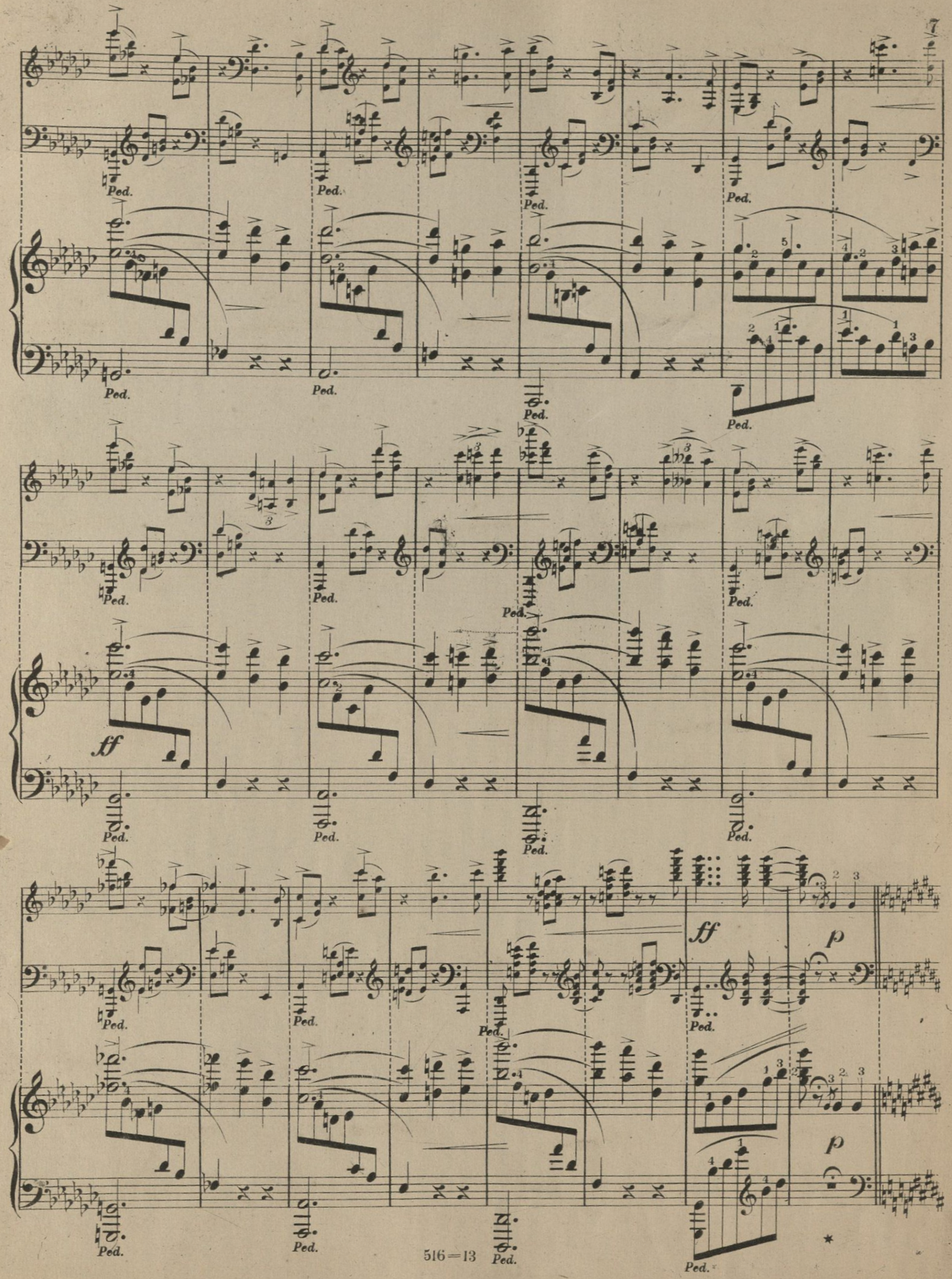
ff

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped.

As performed by the Author.


Ped.
ff
p

staccato.

p

sf *f*

p

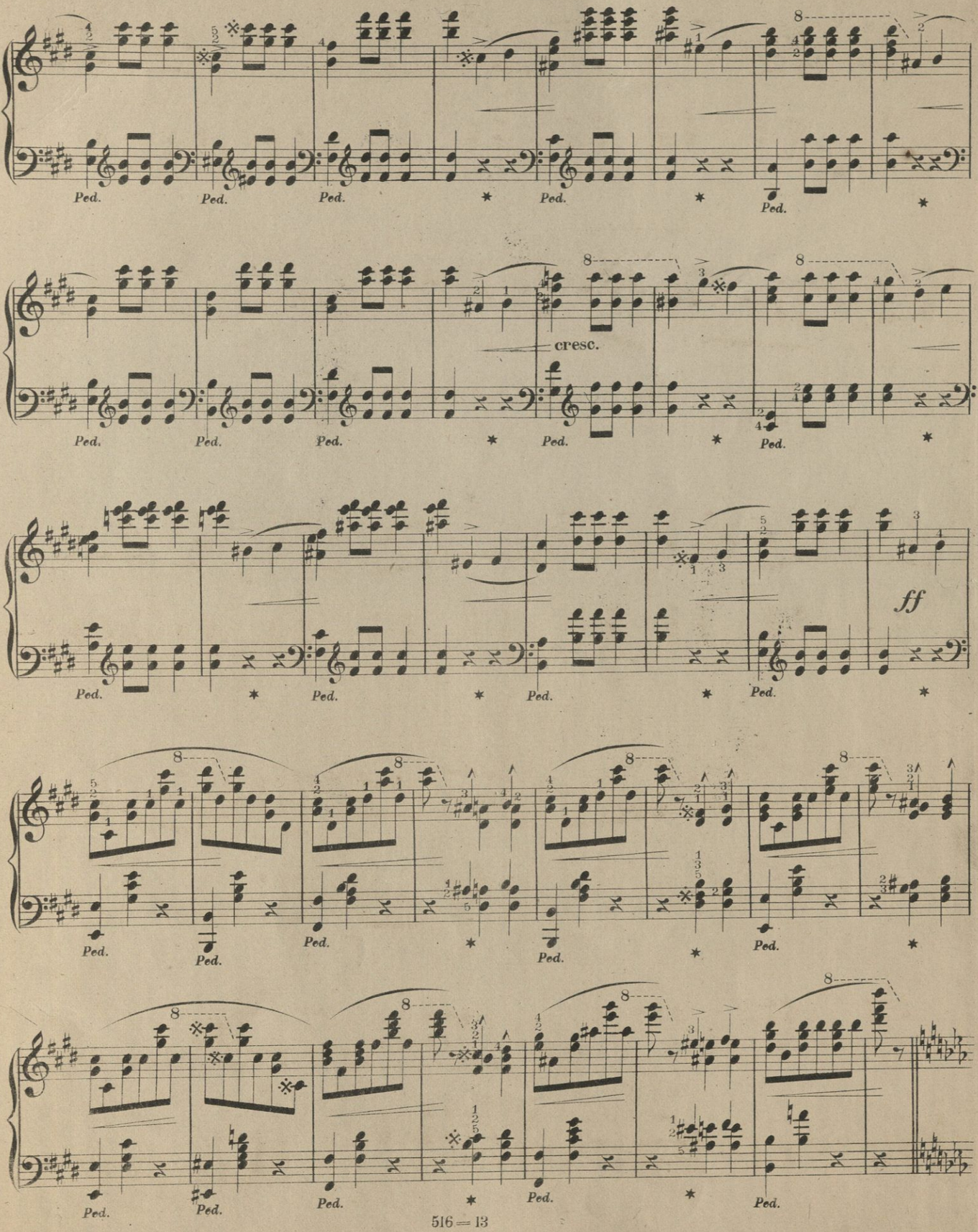
cresc.

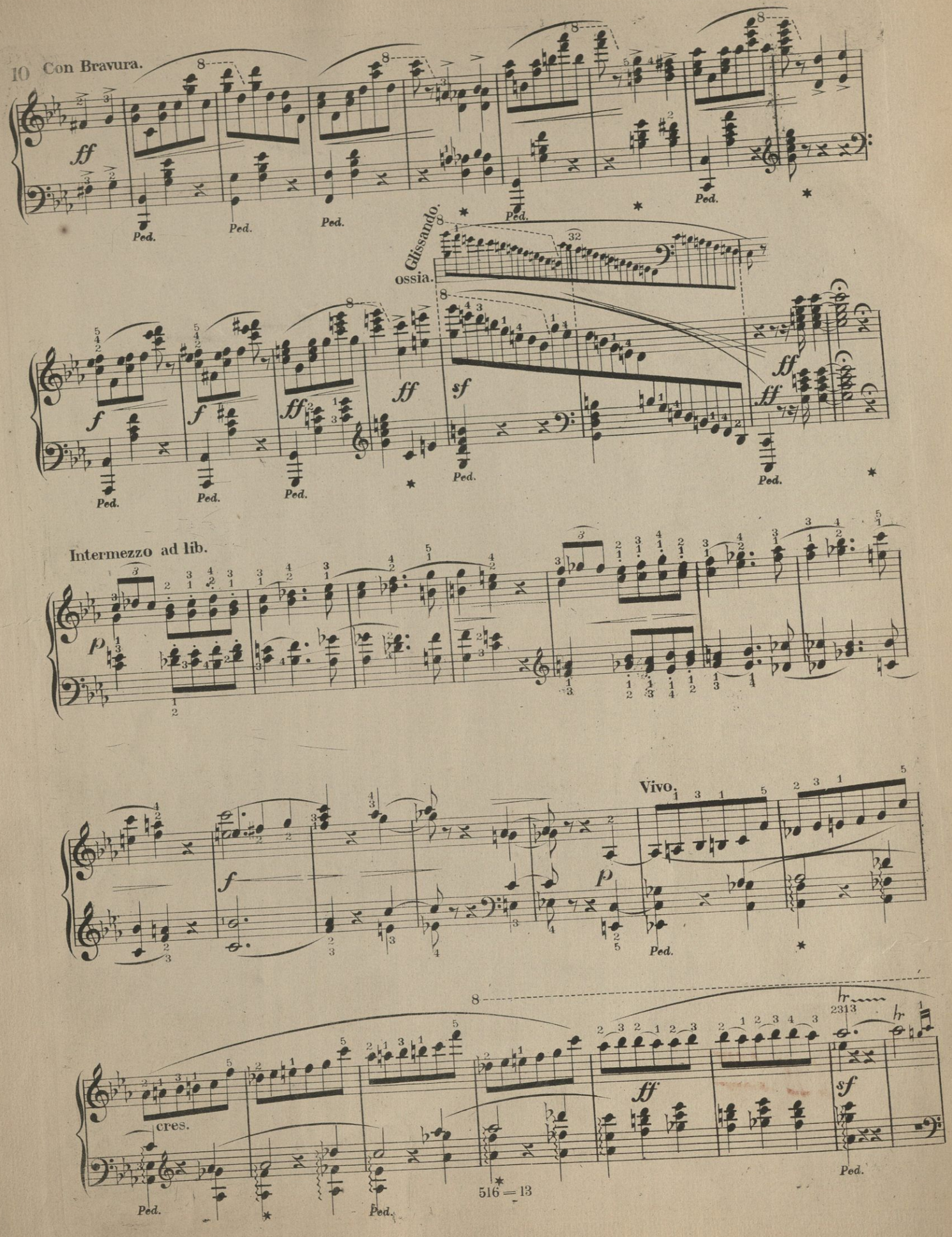
f *f*

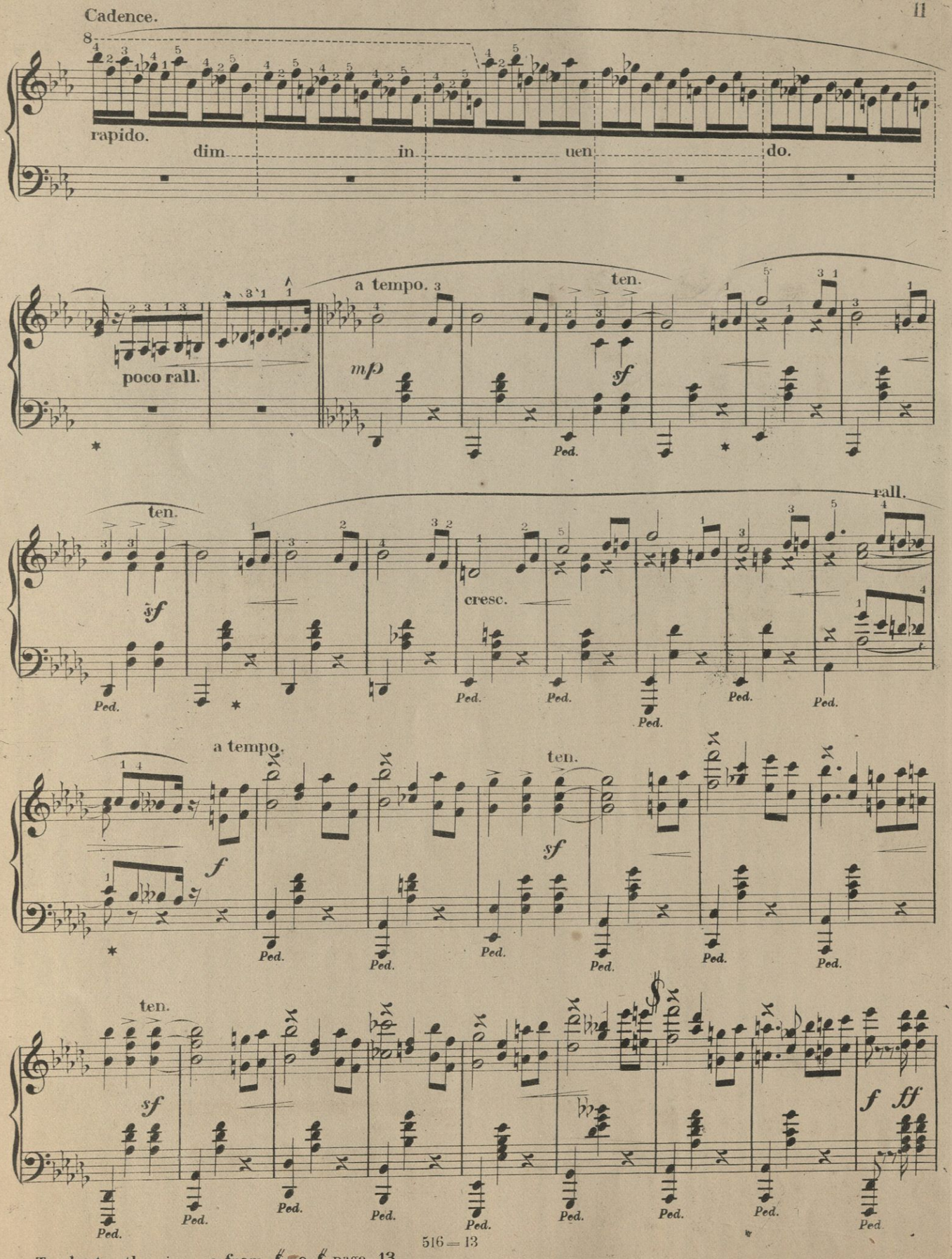
1. 2.

p *p*

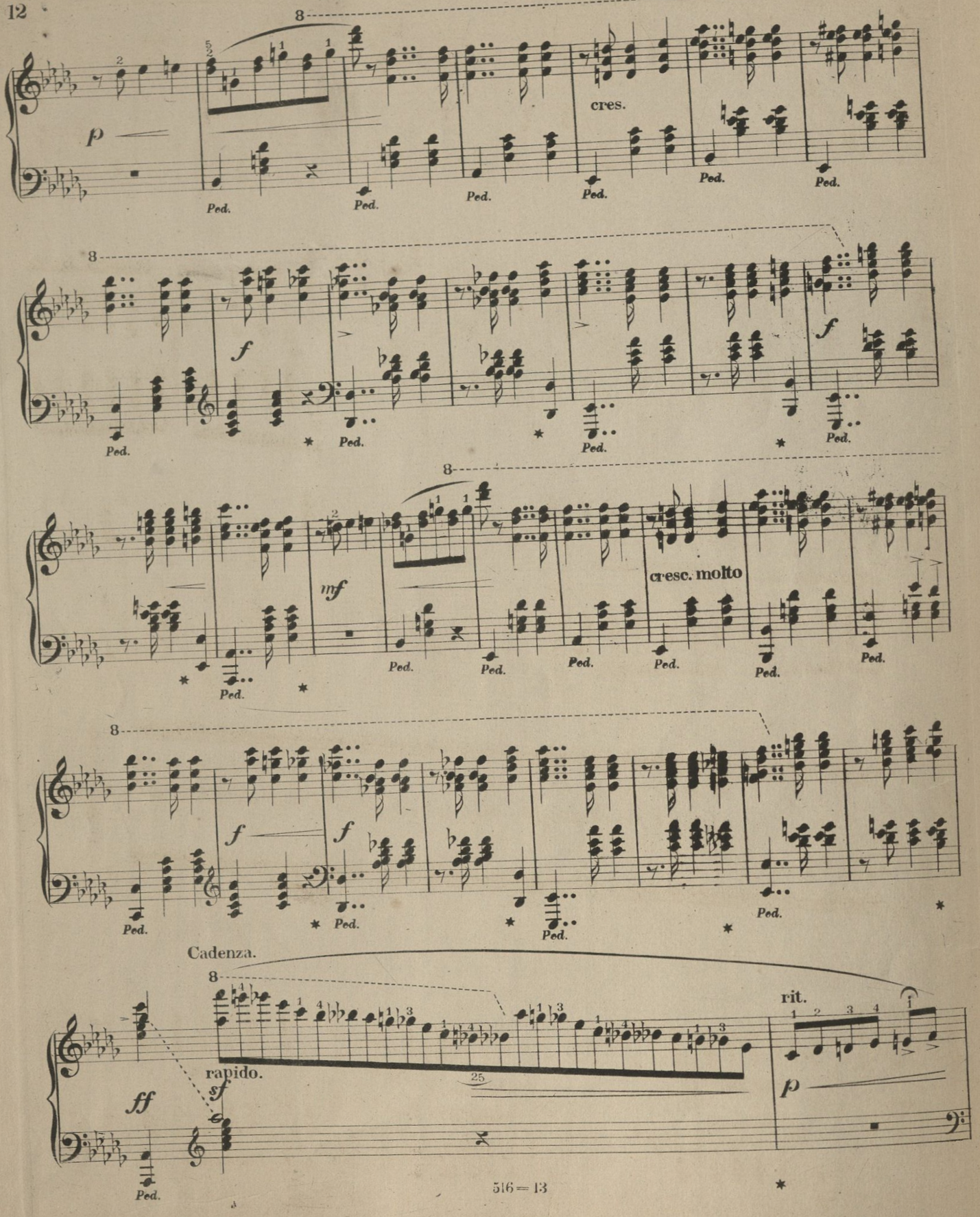
Scherzando.

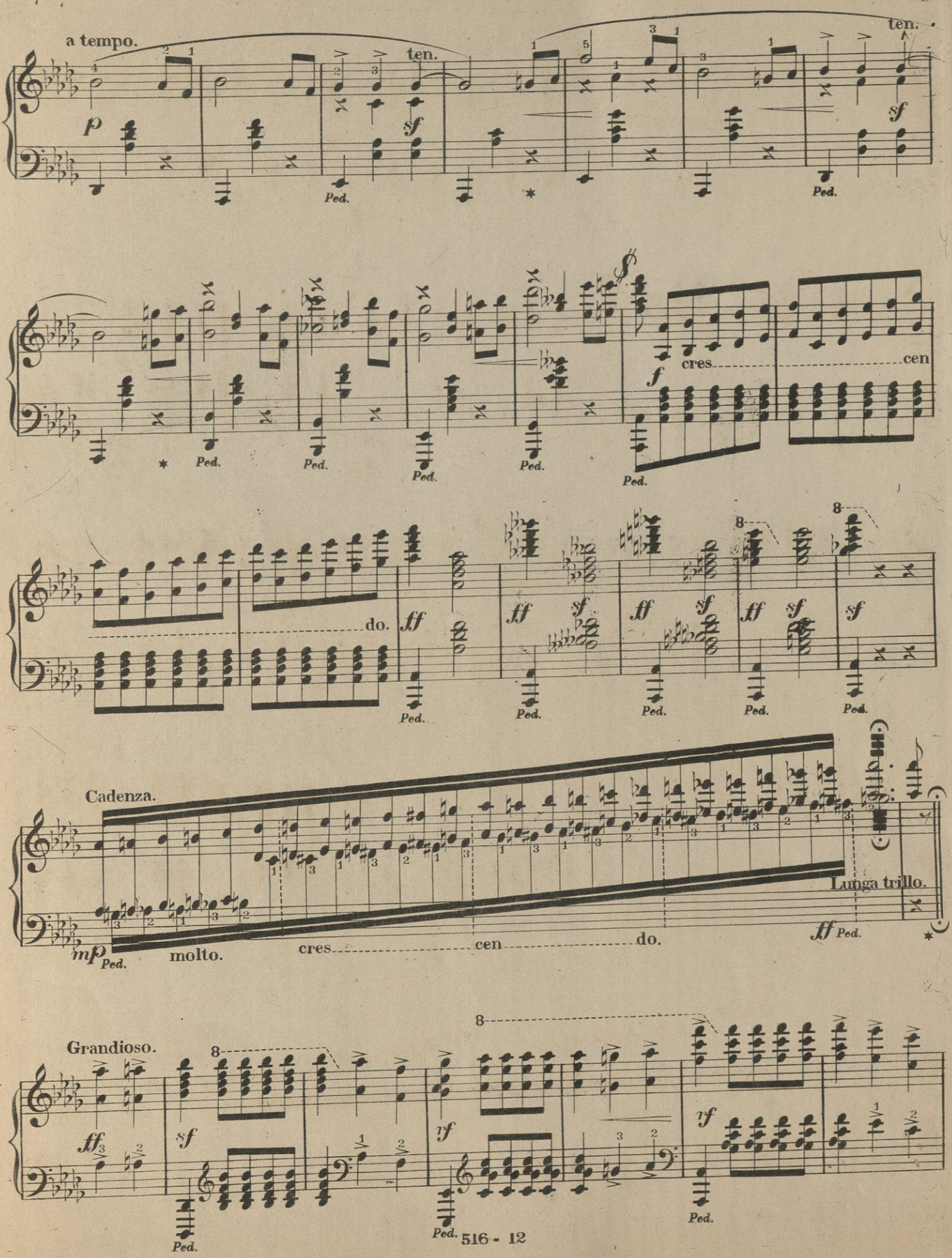

Ped.
cresc.
ff

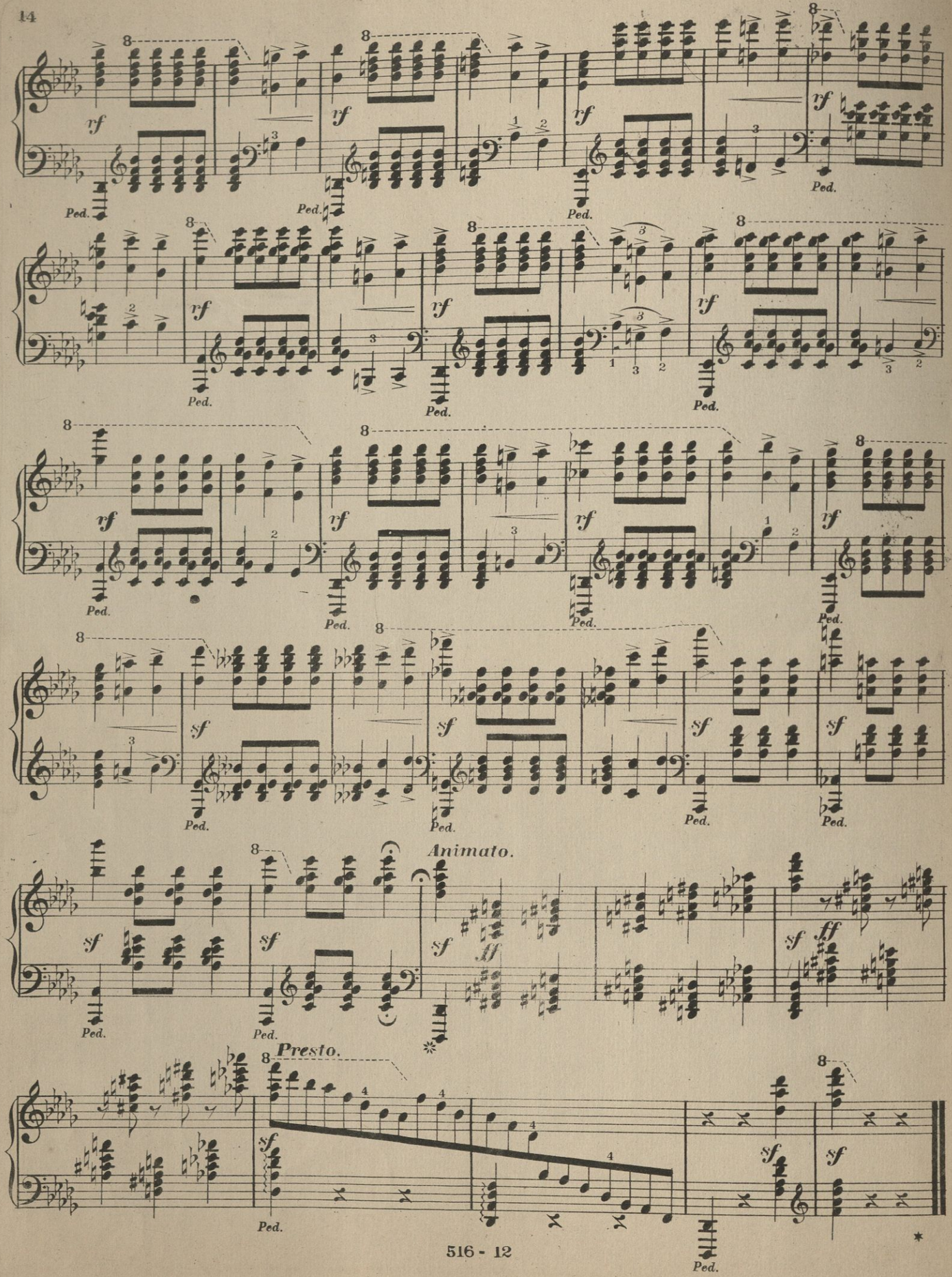

10 Con Bravura.
Glissando.
ossia.
Intermezzo ad lib.
Vivo.
cres.
516 = 13



To shorten the piece go from 𝄋 to 𝄋 page 13.


8
p
cres.
Ped.
f
mf
cresc. molto
Cadenza.
rapido.
sf
ff
rit.
25


a tempo.
ten.
ten.
cres
cen
do.
Cadenza.
Lunga trillo.
molto.
cres
cen
do.
Grandioso.


rf
Ped.
sf
ff
Animato.
Presto.

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

Famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Litterateur and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

Gentlemen:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

Dear Sirs:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this k[illegible] I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

Farmington, Conn.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

Fort Scott, Kan., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 cts. This Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

MUSIC FREE! Send 15 cents for Mailing and in Return Receive **$3** WORTH OF MUSIC. Comprising from 5 to 8 pieces; the latest of our publications for the purpose of introduction. Address:

KUNKEL BROS.
612 Olive Street, ST. LOUIS, MO.

87

KUNKEL'S ROYAL EDITION.

SERIES No. 8.

HAPPY FANCIES, Caprice,	*N. Von Wilm*	25
IL DESIDERIO,	*H. Cramer*	35
RING AROUND THE ROSES (Ringel Reihen),	*Carl Bohm*	35
LES FIFRES DE LA GARDE (2nd Polka Militaire), (The Fifers of the Guard),	*Joseph Ascher*	40
PLAYFULNESS (Schelmerei), Op. 292, No. 1,	*Gustave Lang*	25
RONDO AMABILE, Op. 154, No. 1,	*Gustave Merkel*	40
PRESTO, aus der 35ten Kirchen Cantate,	*Bach-Saint Saens*	40
FOND HEARTS MUST PART (Wenn sich zwei Herzen Scheiden), Op. 297, No. 2,	*Gustave Lang*	25
IN MERRY COMPANY (In frölicher Gesellschaft), Op. 84, No. 1,	*B. Wolf*	35
MENUET, Op. 100,	*Henri Ravina*	35
MAY BLOSSOMS (Mailüfterl)), Op. 205, No. 6,	*Joseph Low*	35
SPRING MORNING (Frühlings Morgen), Op. 169, No. 1,	*Heinrich Lichner*	25
PEACE OF THE HEART (Herzens Frieden), Romanza,	*Heinrich Lichner*	40
ROSETTE WALTZ,	*G. Bachman*	35
IMPROMPTU,	*Anon*	60
BERCEUSE (Wiegenlied),	*Ludwig Schytte*	35
INTERMEZZO-SCHERZANSO (La Canzonatura), Op. 21. No. 9,	*Hans von Bülow*	35
WIDE AWAKE GALOP (Frischauf), Op. 135,	*Heinrich Lichner*	35
SERENATA (Carl Tausig), A l'Espagnole	*Theodore Kullak*	40
COLOMBINE (2nd Menuet), Op. 15,	*L. L. Delahaye*	60
IN THE MAY (Wonnige Maienzeit), Op. 424,	*F. Behr*	35
SCHERZO, Op. 35, No. 3,	*S. Jadassohn*	25
SCHAFER'S LIEBESLIED (Shepherd's Love Song), Op. 11, No. 1,	*Hans Schmitt*	35
POLONAISE *in D major*, Op. 17, No. 2,	*Hans Schmitt*	60
ASE'S TOD (La mort d'Ase), Op. 46, No. 2,	*Edvard Grieg*	25
ANITRA'S TANZ (La Danse d'Anitra), Op. 46, No. 3,	*Edvard Grieg*	35
GALATEA,	*A. Jensen*	35
LISTEN, MY LOVE (Lausche, Mein Lieb),	*Alfred Grünfeld*	35
ETUDE MIGNONNE,	*Eduard Schütt*	40
DEUXIEME SCHERZO, Op. 9,	*G. Karganoff*	1 00

St. Louis: KUNKEL BROS., Publishers.

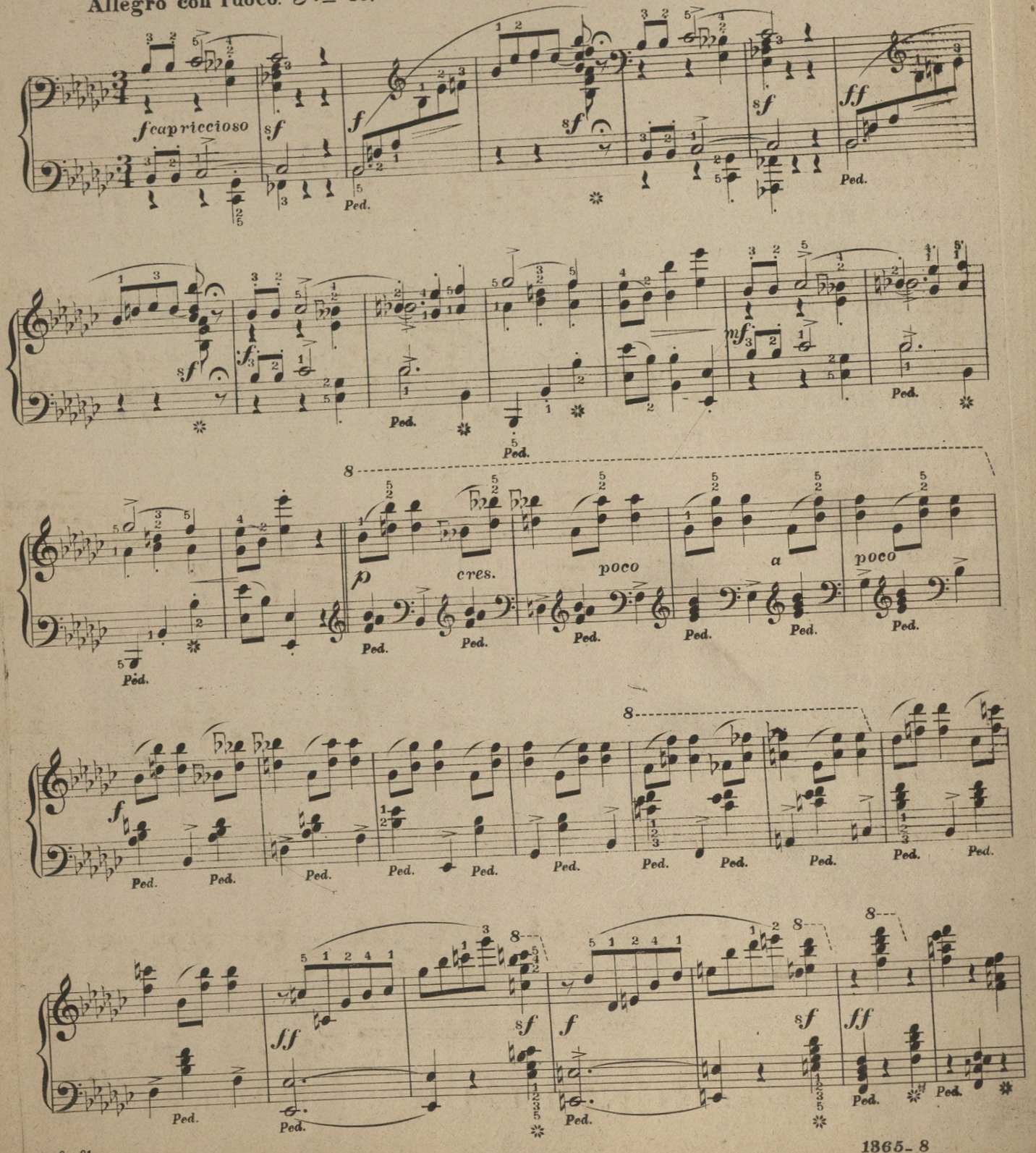
DEUXIEME SCHERZO.

Revised edition by the author.

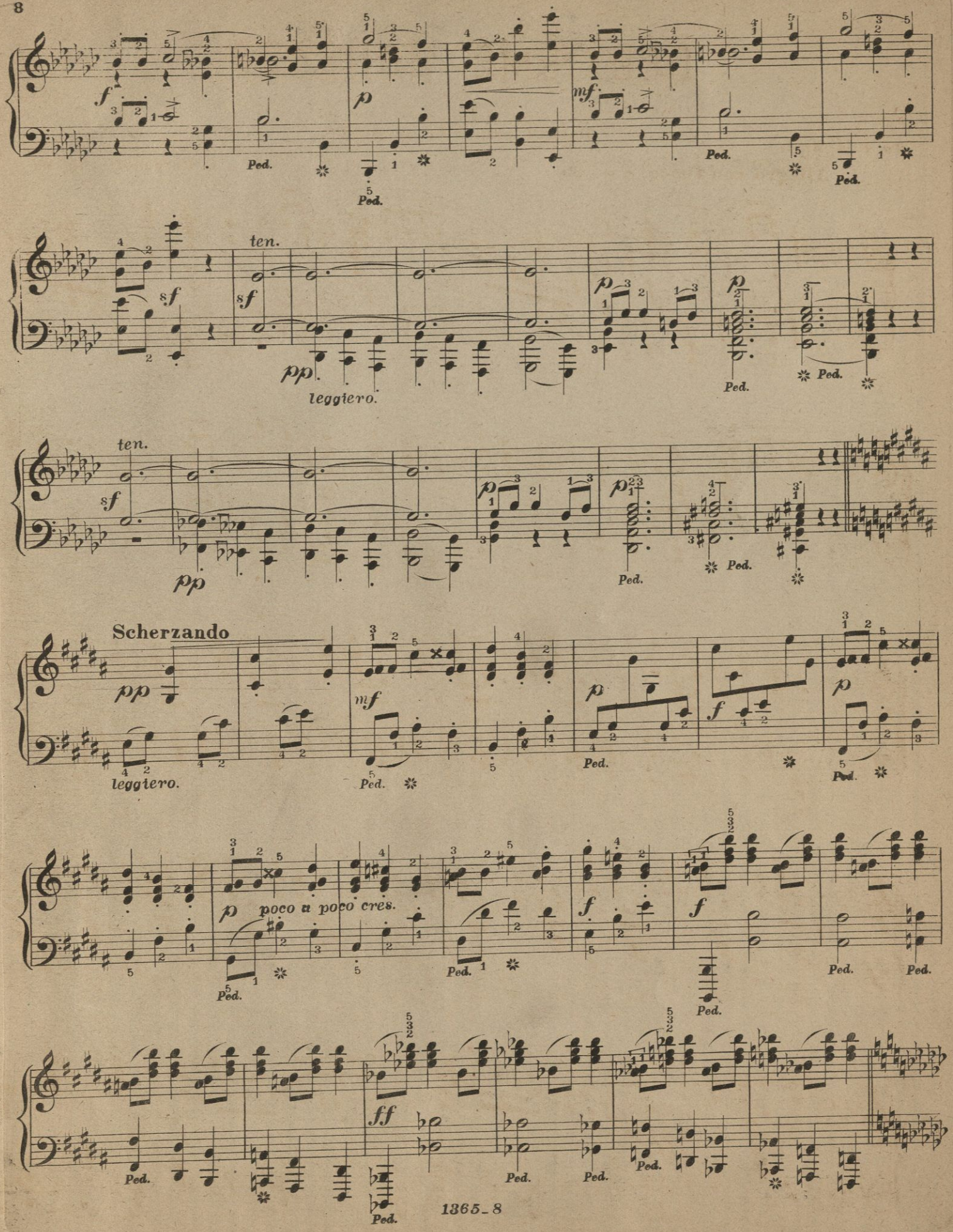
To F. A. Apel.

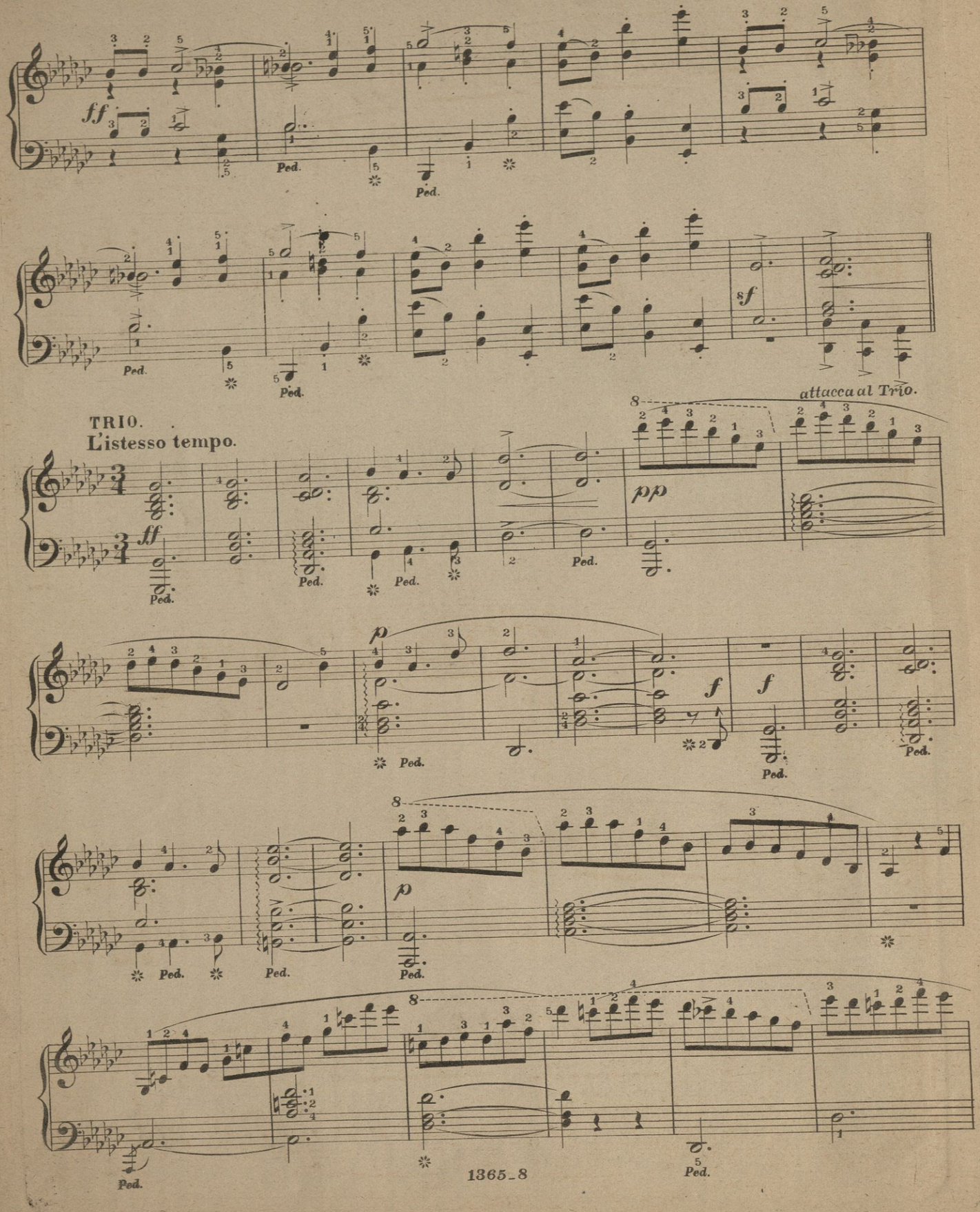
G. Karganoff Op. 9.

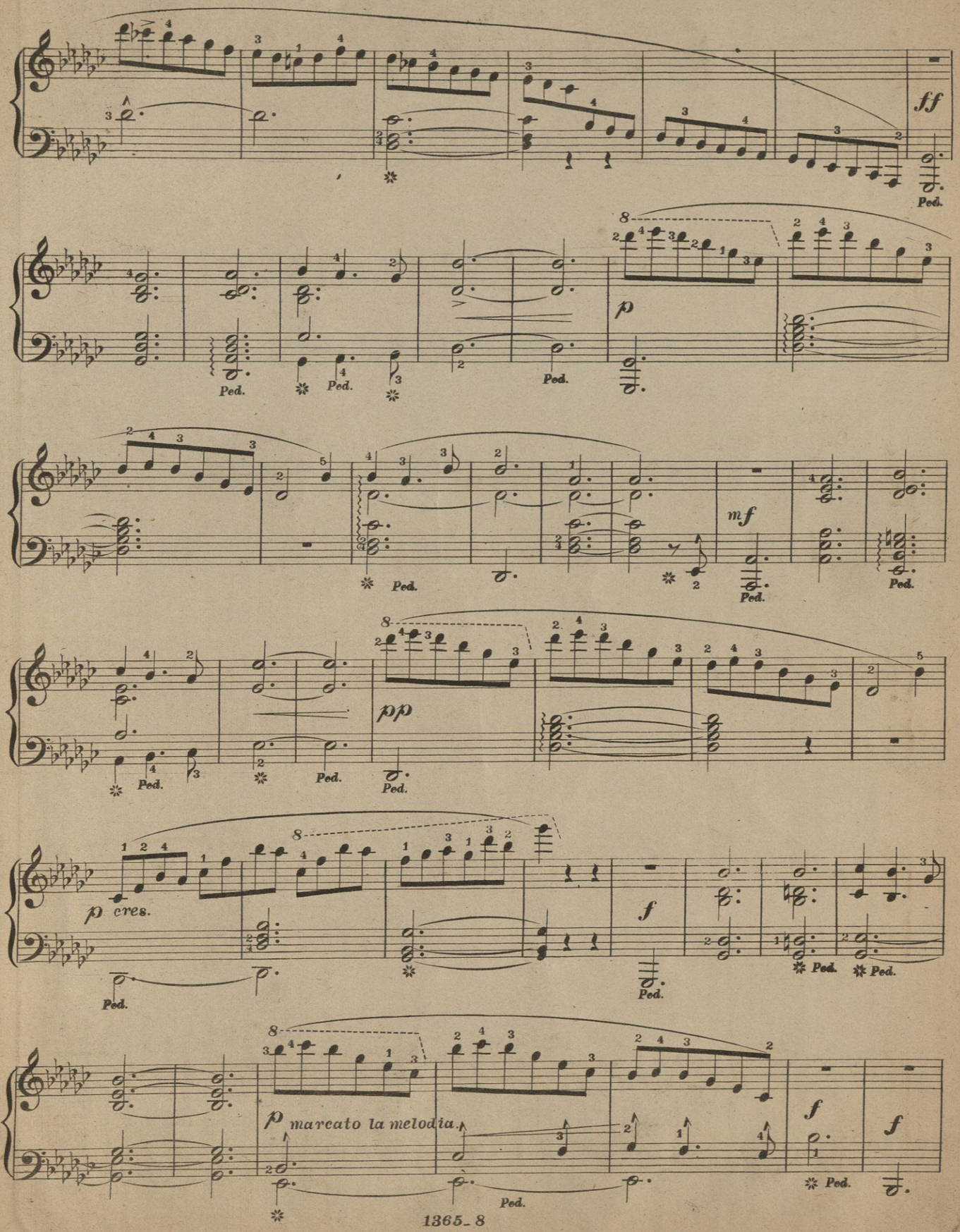
Allegro con fuoco. ♩.= 80.



Copyright Kunkel Bros. 1891.

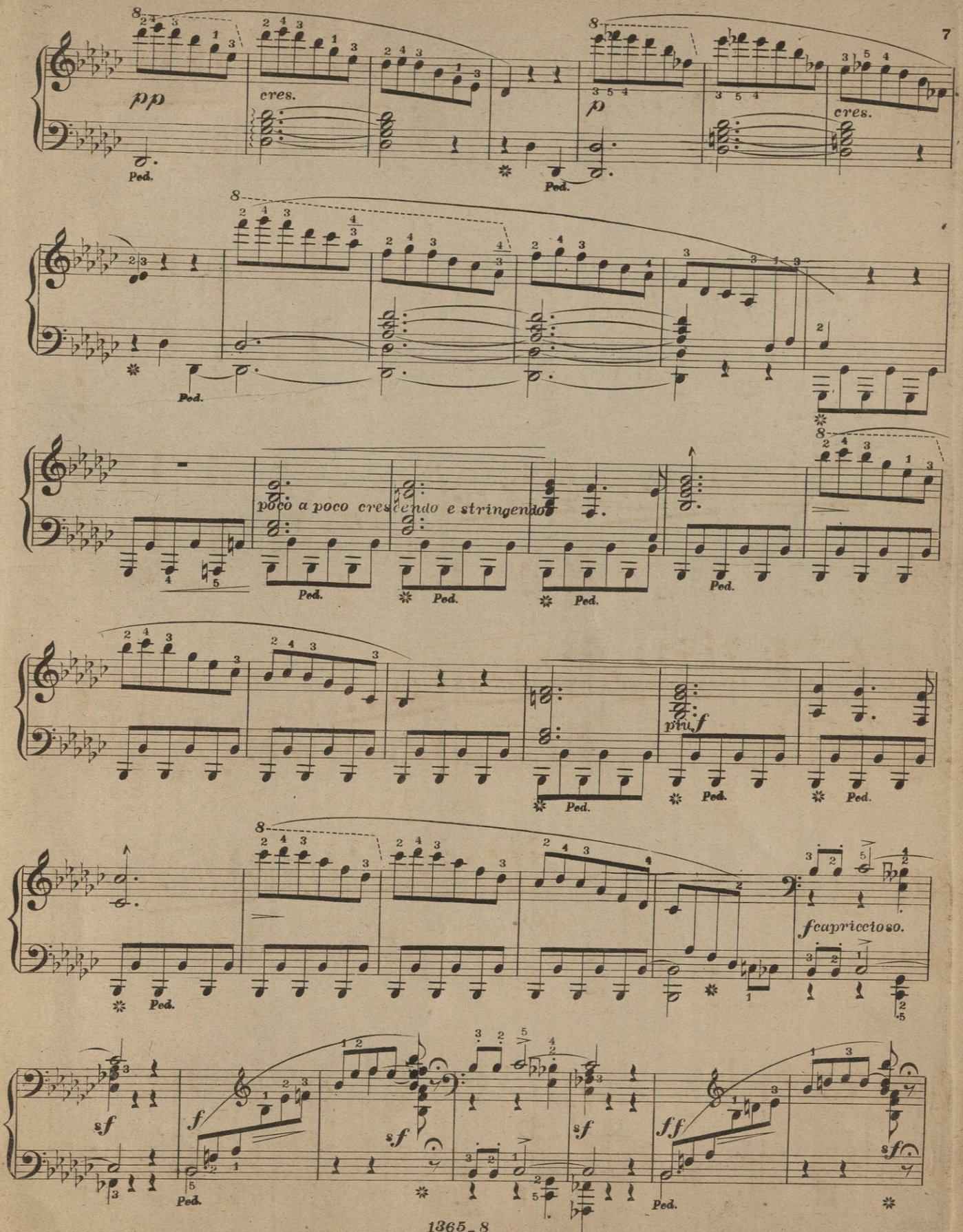

ten.
leggiero.
Scherzando
poco a poco cres.
Ped.


ff
Ped.
sf
attacca al Trio.
TRIO.
L'istesso tempo.
pp
p
f

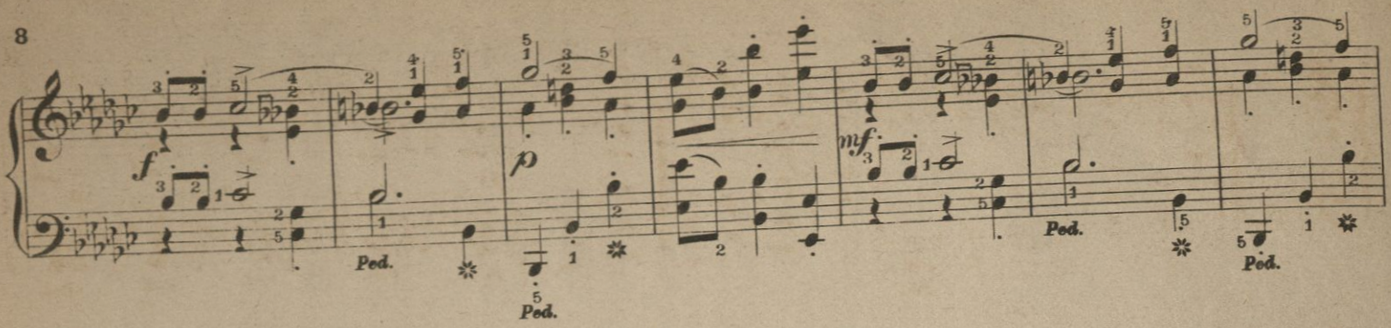

ff
Ped.
p
mf
pp
p cres.
f
p marcato la melodia.

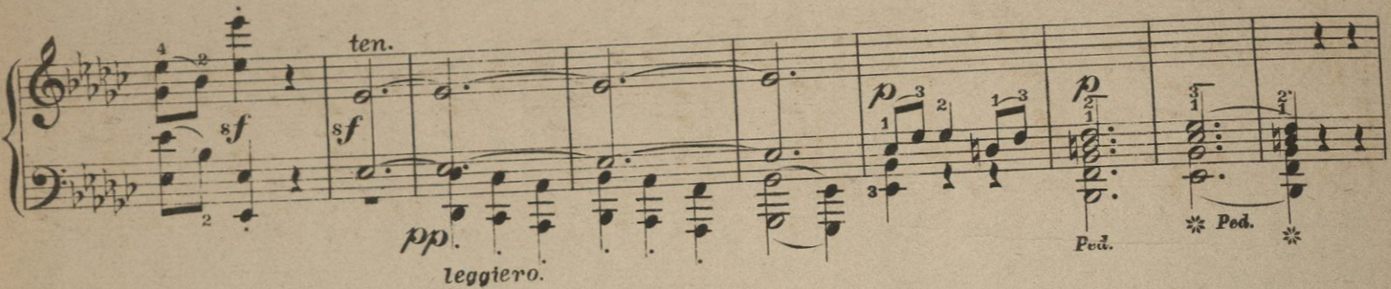
marcato.

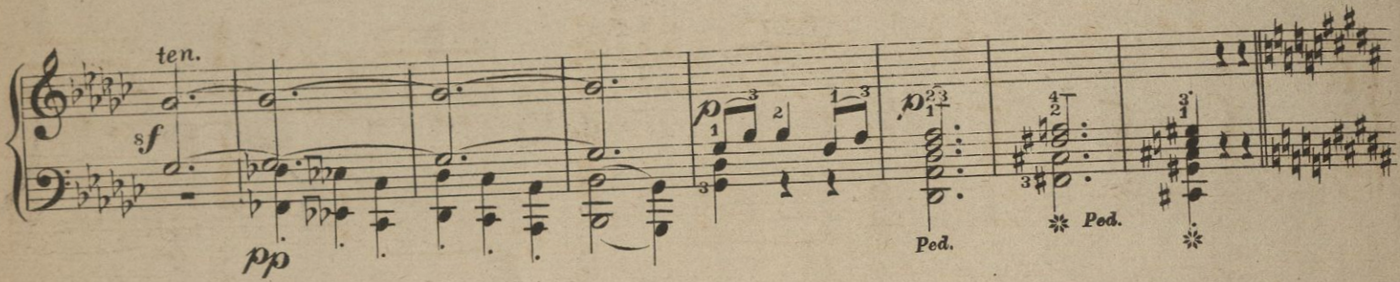
brillante.

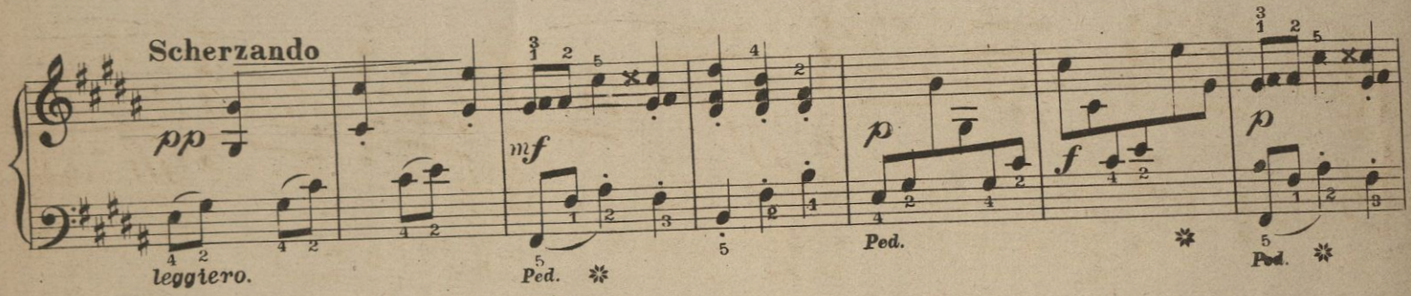

pp
cres.
Ped.
p
cres.
poco a poco crescendo e stringendo
più f
f capriccioso.
sf
ff

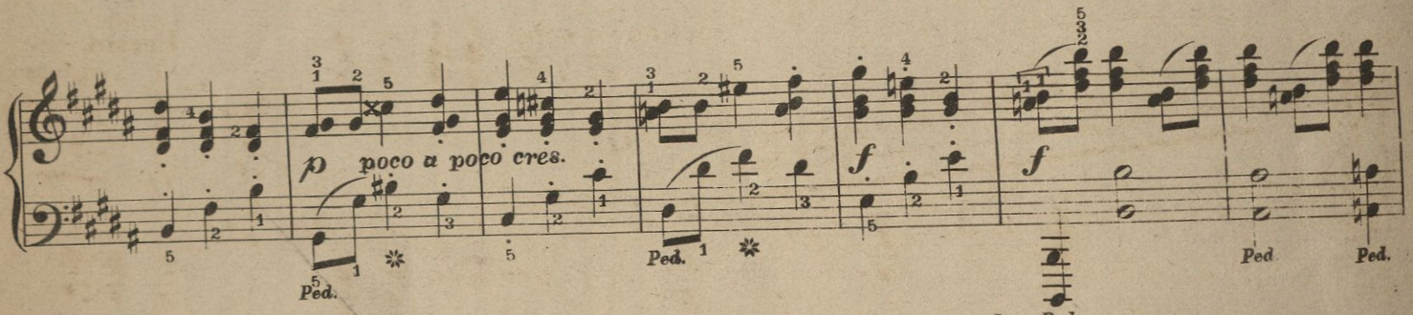
8

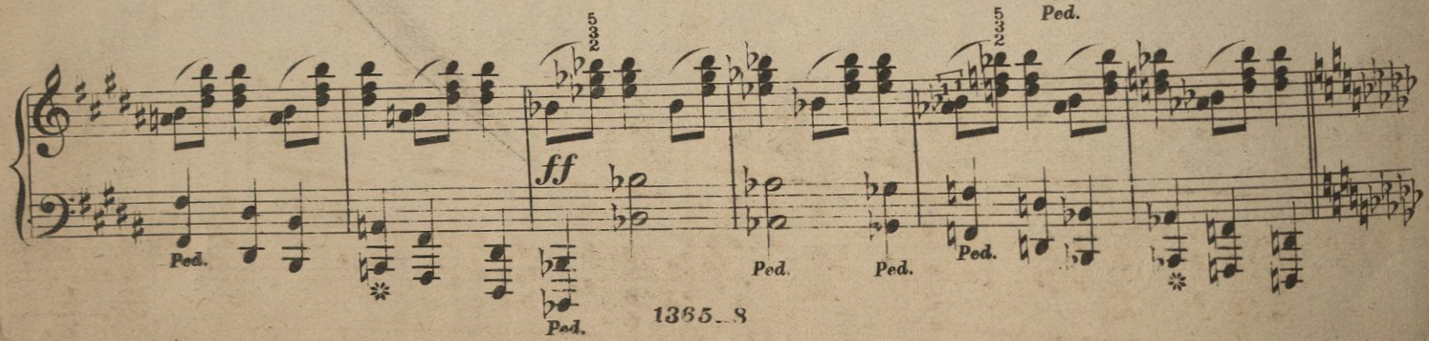

f
Ped.
p
Ped.
mf
Ped.
Ped.

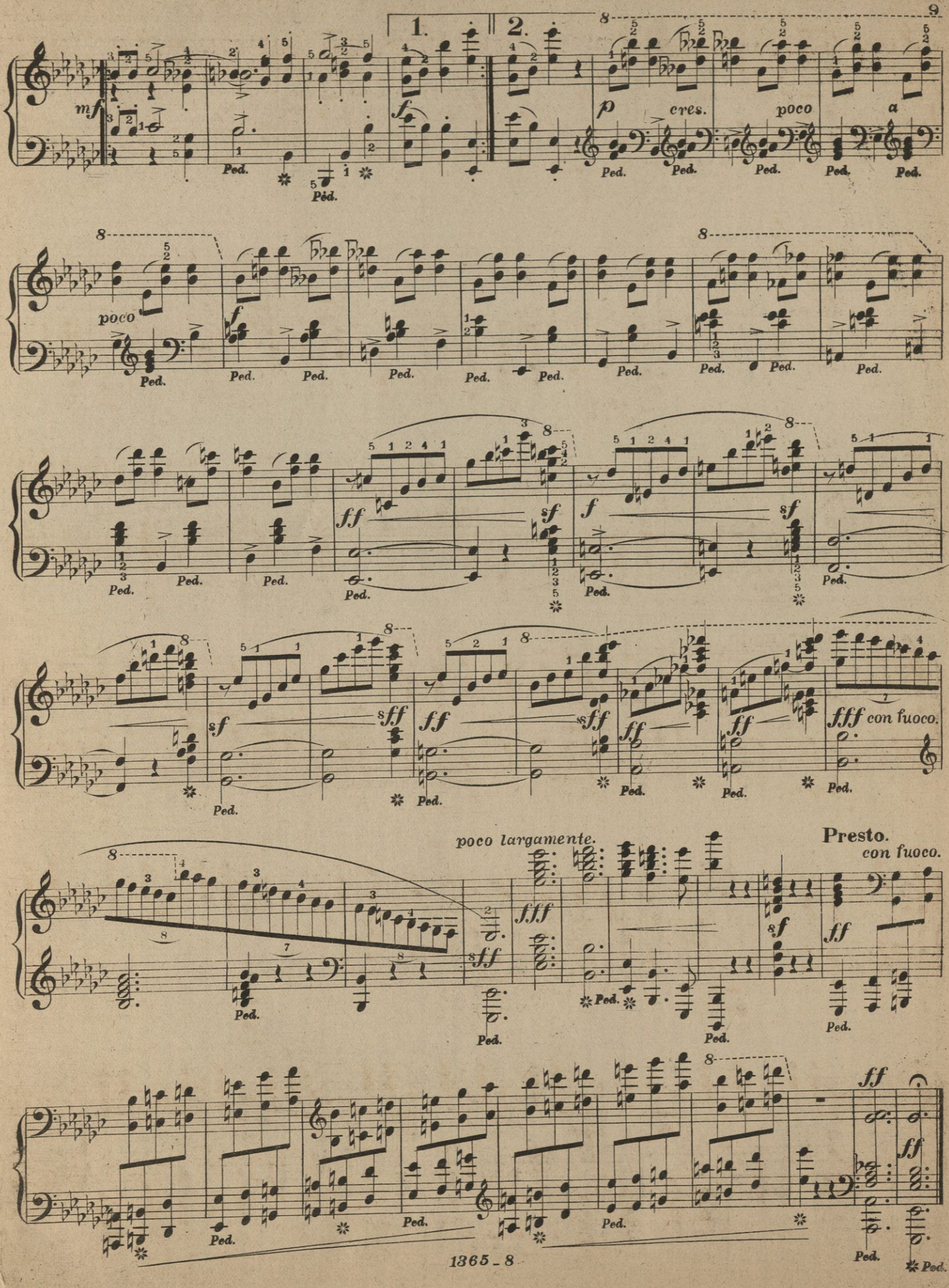

ten.
sf
sf
pp
leggiero.
p
p
Ped.
Ped.


ten.
sf
pp
p
p
Ped.
Ped.


Scherzando
pp
leggiero.
mf
Ped.
p
Ped.
f
p
Ped.


p poco a poco cres.
Ped.
Ped.
f
f
Ped.
Ped
Ped.


ff
Ped.
Ped.
Ped.
Ped.
Ped.


1.
2.
mf
f
p
cres.
poco
a
Ped.
Péd.
poco
ff
sf
fff con fuoco.
poco largamente.
Presto.
con fuoco.

96

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Litterateur and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

Gentlemen:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

Dear Sirs:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this k[illegible]. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

Farmington, Conn.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

Fort Scott, Kan., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Mus[illegible].

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

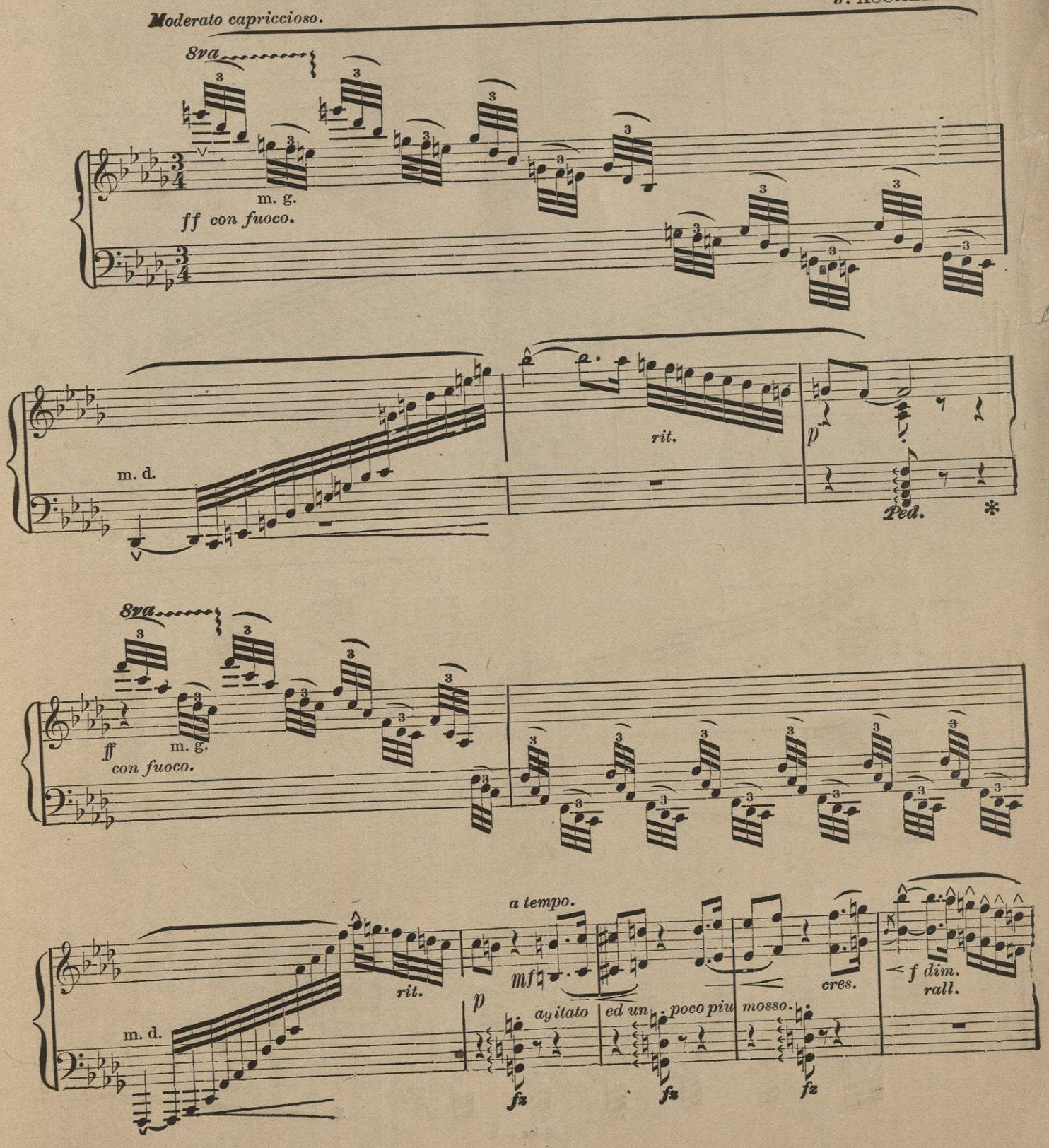
Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 cts. This Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

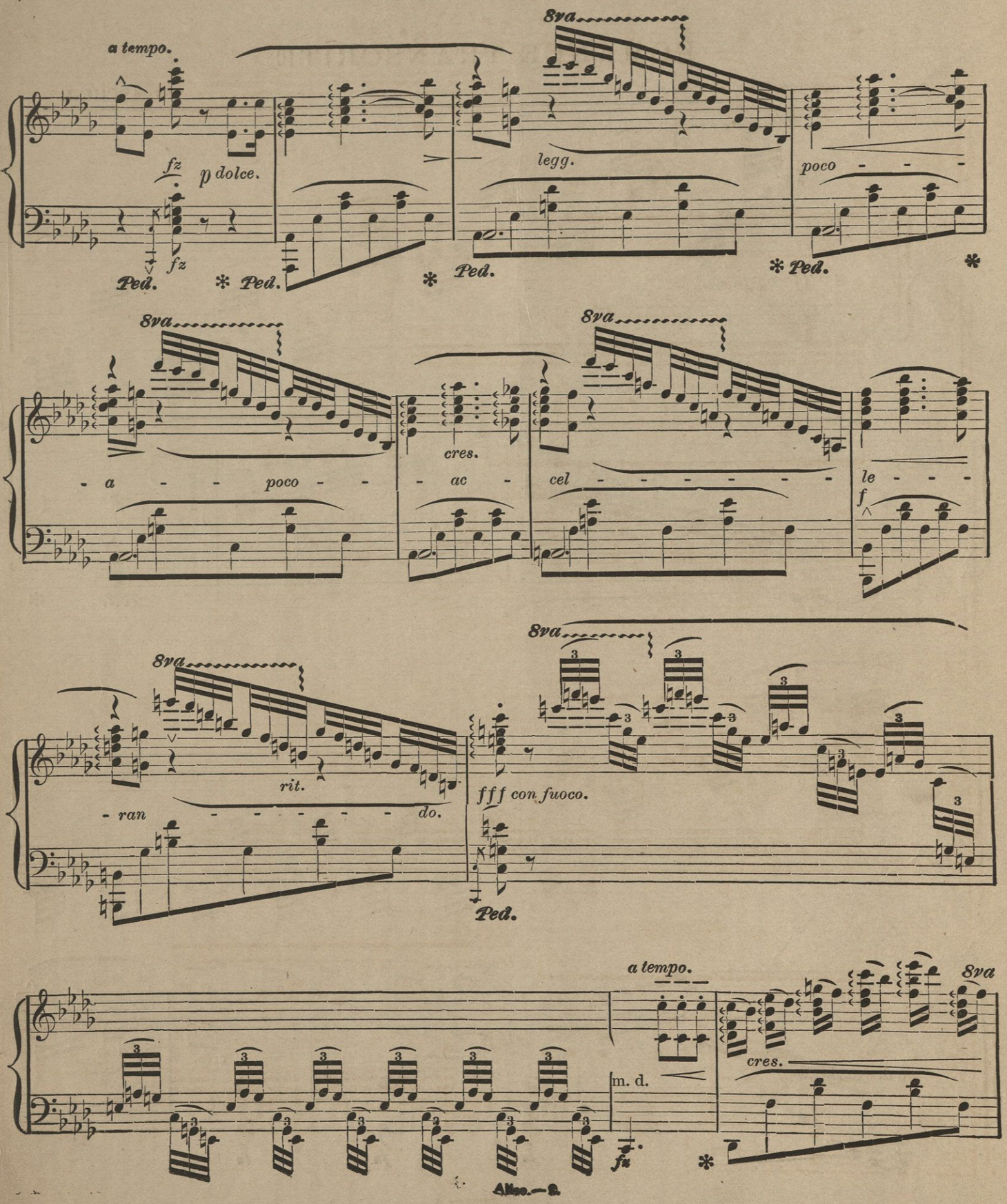
MUSIC FREE! Send 25 cents for Mailing and in Return Receive **$5 to $7** WORTH OF MUSIC, consisting of from 8 to 25 Pieces; the latest of our publications for the purpose of introduction. Address, KUNKEL BROS. 612 Olive Street, ST. LOUIS, MO.

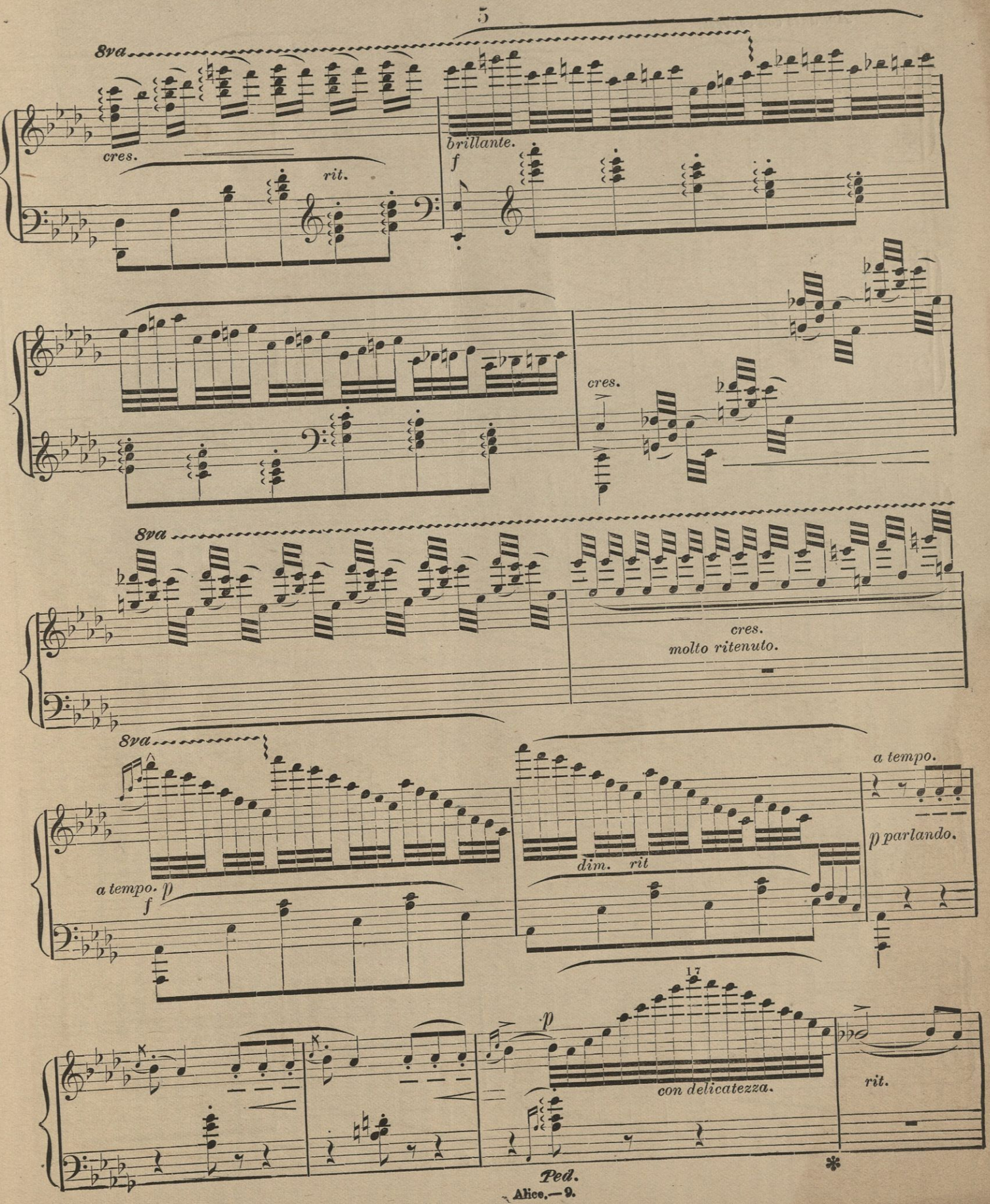
ALICE.

ROMANCE TRANSCRITE.

J. ASCHER.




a tempo.
8va
fz
p dolce.
fz
Ped.
Ped.
Ped.
legg.
Ped.
poco
Ped.
8va
- a - - poco - -
cres.
- ac -
8va
cel - - - - - - -
le - - -
f
8va
8va
rit.
- ran - - - - - - do.
fff con fuoco.
Ped.
8va
a tempo.
m. d.
fz
cres.
8va
Allo.—2.


5
8va
cres.
rit.
brillante.
f
cres.
8va
cres.
molto ritenuto.
8va
a tempo.
f
p
dim. rit
a tempo.
p parlando.
17
p
con delicatezza.
rit.
Ped.
*

Andante con espress.

p *cantabile.*

p rit.

a tempo.

p *armonioso.*

f

8va

p

rit.

a tempo.

dolce.

con dolore.

8va 8va

f

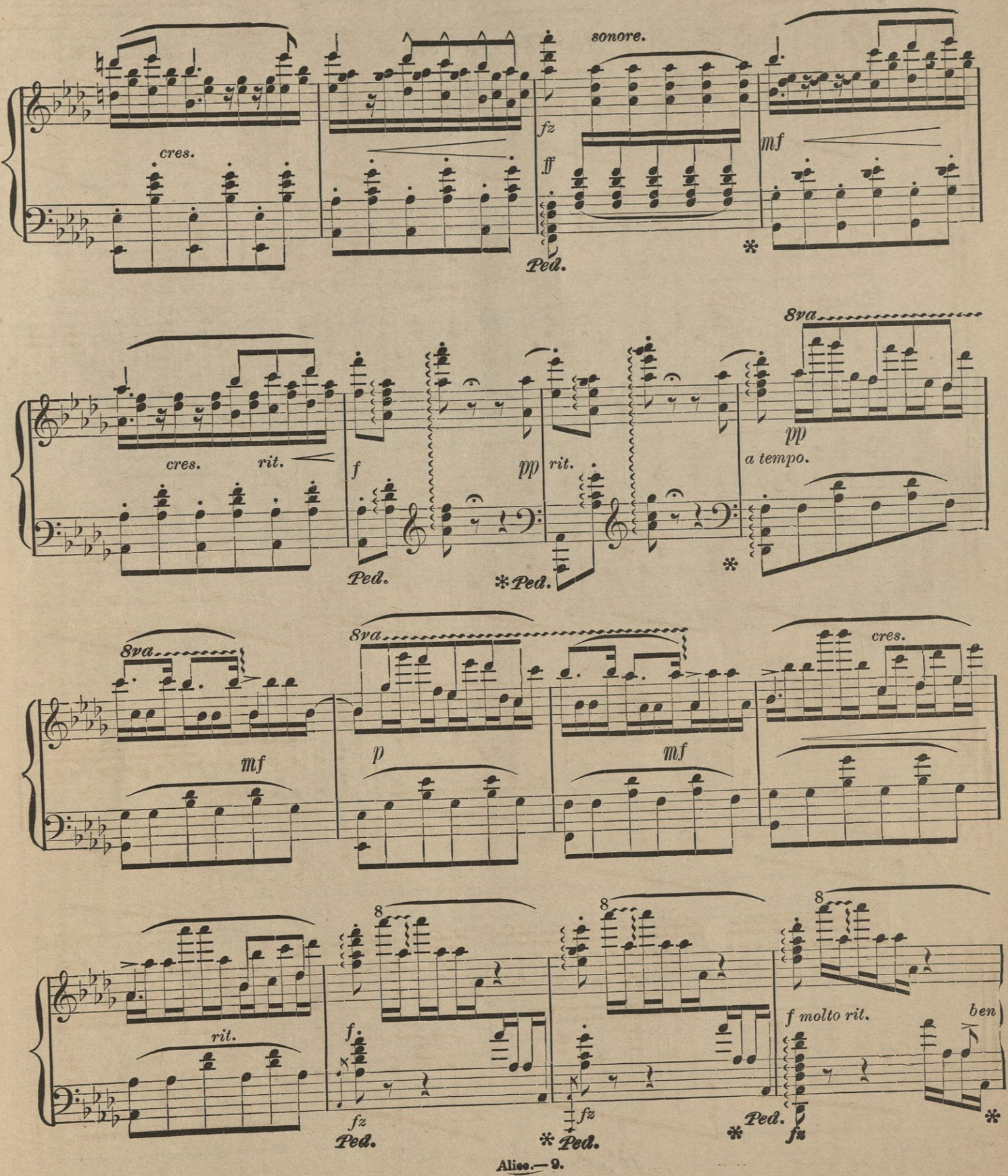
8va *a tempo.*

rit

p

8va

poco animato.


sonore.
cres.
fz
ff
mf
Ped.
8va
cres.
rit.
f
pp
rit.
a tempo.
Ped.
Ped.
8va
8va
cres.
mf
p
mf
rit.
f.
fz
Ped.
fz
Ped.
f molto rit.
ben
Ped.
fz

a tempo.

8va

8va

leggiero marcato il canto.

8va

8va

cres.

f

8va

molto cres. ff

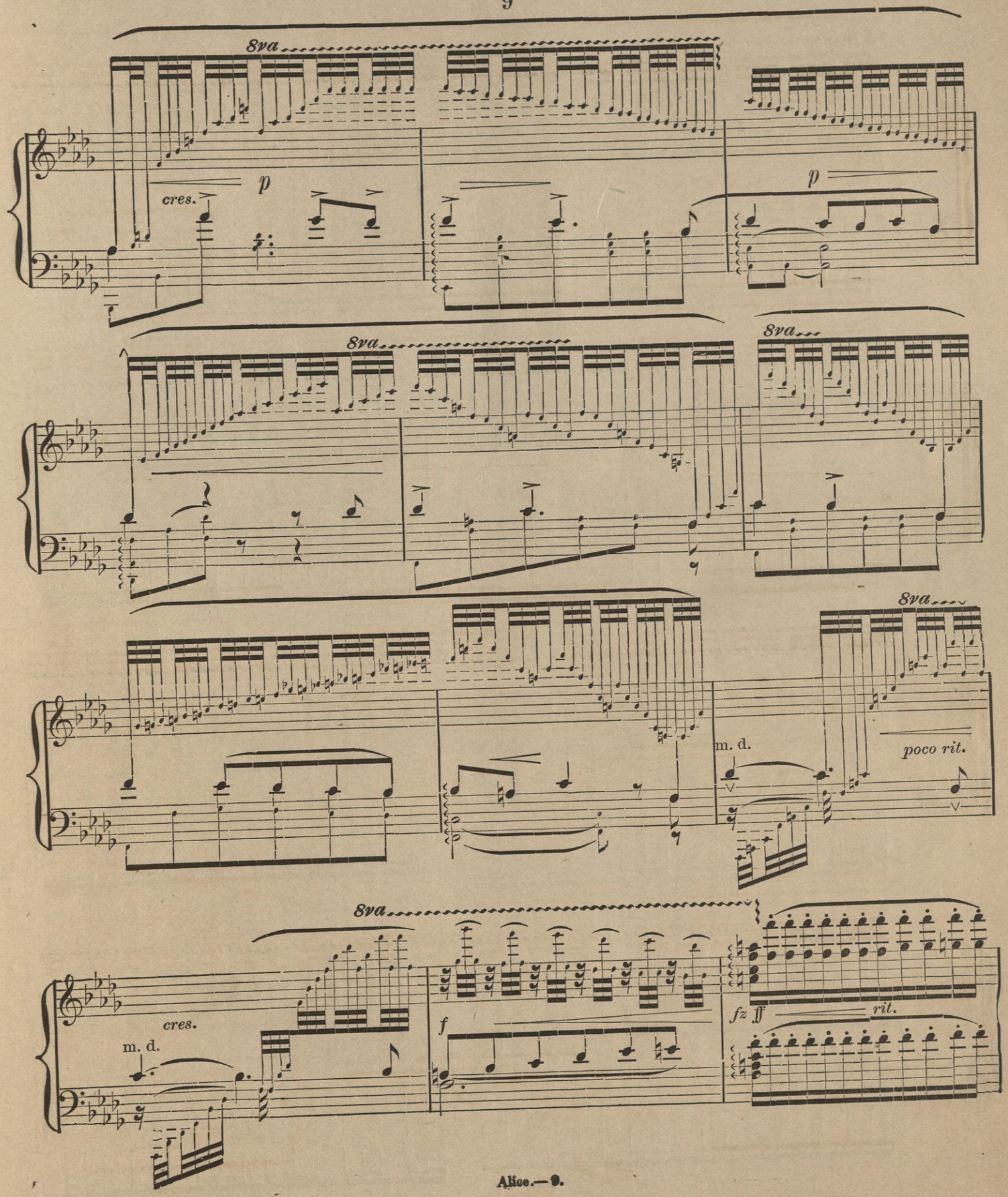
8va

m. g.

8va

8va

fz


8va
cres.
p
8va
p
8va
8va
m. d.
poco rit.
8va
cres.
m. d.
f
fz
ff
rit.

a tempo.

8va

p largamente.

8va

t.

8va

cres.

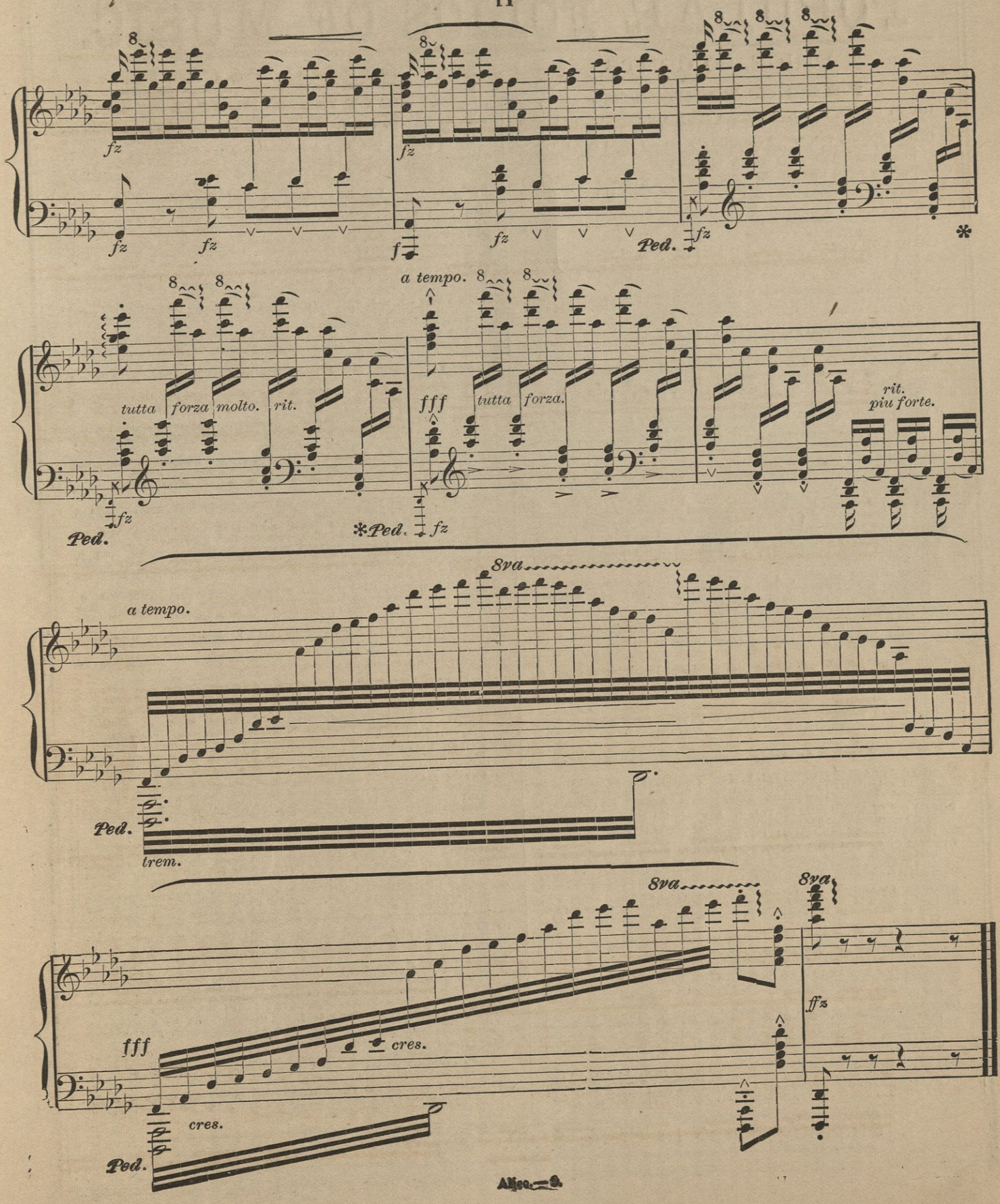
p

8va

largamente. *cres.*

f

fff strepitoso.


fz
Ped.
a tempo.
tutta forza molto. rit.
fff tutta forza.
rit.
più forte.
8va
trem.
cres.
ffz

108

THE SAALFIELD SERIES

POPULAR FOLIOS OF MUSIC.

PRICE, 50 CENTS.

BY MAIL, 64 CENTS.

FOLIOS OF VOCAL MUSIC.

IDEAL SONGS, Vol. 1. A selection of Gems of English Songs by such writers as Sullivan, Molloy, Cowen, Tosti and others. 248 Pages.

IDEAL SONGS, Vol. 2. A collection of songs not found in Vol. 1; embracing standard favorites and the latest gems of Wellings, Marzials, Hutchinson and other late writers. 224 Pages.

POPULAR SONG CLASSICS. Being a collection of popular and standard English Songs and Ballads, every one of which is sure to live as long as the world goes round. 180 Pages.

VOCAL FOLIO. A collection of songs not found in the original "Song Folio" containing *later* and *popular* songs not found in that book, such as "Dream Faces," "Dreaming," "The New Kingdom" etc. 240 Pages.

PEARLS OF VOCAL MUSIC. The *latest* collection of songs. Contains such gems as "Good-bye," Tosti, "Ave Maria," Luzzi, Gounod's "Oh, That we two were Maying," Tosti's "Ohe Mamma," Lassen's "Thine Eyes so Blue," "Daddy," "Called Back," &c., &c. 220 Pages.

CONTRALTO, BARITONE OR BASS SONGS. All the songs in this book are written specially for the low or middle register of the voice, while the selection has been very carefully compiled. 216 Pages.

BASS OR BARITONE SONG FOLIO, Vol. 2. "A continuation of Contralto, Baritone, or Bass Songs, containing later as well as more standard songs, &c. 140 Pages.

MINSTREL FOLIO. A book of late popular and taking Songs and Choruses. Negro, Sentimental, Comic, Motto and others. 208 Pages.

SONG OLIO. A collection similar in contents to the "Minstrel Folio." 200 Pages.

HARRISON MILLARD'S FOLIO OF SONGS. A collection of the "Gems" of this famous Song writer. Contains such songs as "Waiting," "When the Tide Comes in," "Under the Daisies," &c., &c., which *alone* retail for as much as the complete book. 180 Pages.

ITALIAN SONG CLASSICS. Containing such songs as "Sognal," "Dormi Pure," Braga's "Serenata," Gomez' "Mia Piccirella," Gluck's "Che faro Senza Euridice," Robaudi's "Alla Stella Confidante," &c., &c. 112 Pages.

REINECKE'S 50 CHILDREN'S SONGS. A remarkable collection of Chaste, Classic and taking Songs, arranged with easy accompaniments for the little folks. Every home ought to have a copy. 64 Pages.

BOQUET OF COMIC SONGS AND GREAT MIKADO FOLIO. Phunny, awfully, phunny songs, only ar fownd in this booke, witch iz wel wurth duble itts price, irrespecktive of the Mikado Music. Illustrated with a beautiful title page. 168 Pages.

VOLKSLIEDER ALBUM. A book of popular German songs, reproduced from the famous "Peter's Edition," by the photo-engraving process and as such a *perfect* copy of the original. 80 Pages.

HARRISON MILLARD'S CHURCH MUSIC. A book of taking, easy and pleasing Quartettes for the Choir and Home circle. 48 Pages.

VOCAL DUETT FOLIO. A splendid collection of Duetts for miscellaneous voices. 120 Pages.

BOQUET OF MUSIC. Containing both vocal and instrumental music in great variety. One of the most popular books of the series. 208 Pages.

MUSICAL BOQUET. A splendid collection of Vocal and Instrumental music. 200 Pages.

CHRISTMAS FOLIO. Specially appropriate as a holiday souvenir. Profusely illustrated with a handsome cover. 200 Pages.

FOLIOS OF STANDARD CLASSIC MUSIC.

FOLIO OF CLASSIC MUSIC, Vol. 1 If every catalogue in the market were sieved and sifted, no better collection could ever be compiled, than the one herewith offered the public. Every piece is "*a Gem.*" 144 Pages.

FOLIO OF CLASSIC MUSIC, Vol. 2. A wonderful collection. Nothing in the book but what has become popular and worthy its place. (Contents at retail prices, foot up $35.00) 144 Pages.

LITTLE CLASSICS FOR LITTLE PLAYERS. Being a collection of the best Classics. Easily arranged and fingered by Fred. Brandeis. Great care has been taken in the compilation and the arrangement of this work, while it is strenuously recommended to both teachers and pupils. 48 Pages

CHOPIN'S VALSES. A fac-simile reproduction of the "Enoch editione de luxe," which is universally conceded the most beautifully engraved edition on the market. Price of Foreign edition, $1.25; our edition, 50 cents. 64 Pages.

KUHLAU'S SONATINES. Copied from the Peter's edition and equal in size, appearance, printing and typography, to that edition. Price of Foreign edition, 75 cents; our price, 50 cents. 68 Pages.

CLEMENTI'S SONATAS AND SONATINES. Fully as fine as the Peter's edition, from which it is photo-engraved. Price of Foreign edition, 75 cents our price, 50 cents. 68 Pages.

MENDELSSOHN'S SONGS WITHOUT WORDS. Without exception the *very finest* edition on the market. Reprinted and photo-lithographed from the celebrated "*Peter's edition de luxe*," and equal in every respect to that edition in point of typography, print, etc., etc. Foreign edition, $1.00 our price, 50 cents. 146 Pages.

CHOPIN'S NOCTURNE'S KLINDWORTH EDITION. Printed on *full size sheet* music paper, from the celebrated original "*Klindworth*" copy, which is universally conceded to be the finest and most correct edition in the world. Price of Foreign edition, $2.25; our price, 50 cents. 68 Pages.

FOLIOS OF INSTRUMENTAL MUSIC.

DANCE FOLIO, Vol. 1. A book the sale of which has reached into the thousands. The best collection of "Dance Music" published. 192 Pages.

DANCE FOLIO, Vol. 2. A *companion* to Vol. 1; containing late Waltzes by Waldteufel, Fahrbach, Lamothe, Strauss and others. 192 Pages.

DANCE FOLIO, Vol. 3. The latest book of Waltzes, Polkas, Galops, Lanciers, Quadrilles, &c., &c. 176 Pages.

DANCE FOLIO, Vol. 4. *The best of all.* Full of good pieces of more recent date than those contained in Vols. 1, 2, and 3. 120 Pages.

SEASIDE DANCE FOLIO. The latest book of Dance Music, containing "Gitana," "Reverie," and "Pres de Toi," Waltzes &c., &c. 120 Pages.

PIANO FOLIO, Vol. 1. The best book of "Piano Music" ever compiled; containing Gems by Leybach, Oesten, Mozart, Schubert, Richards, Ketterer, &c. 192 Pages.

PIANO FOLIO, Vol 2. Containing newer pieces than those in Vol. 1. Specimen contents: "British Patrol," Lizt's "Rhapsodie No. 2." "Gavotte Stephanie," "Thine Own," by Lange, 192 Pages.

PIANO FOLIO, Vol. 3. The latest book of "Popular Piano Forte Music," combined with Vol. 1. and 2, making one of the best libraries of Piano Music published. 192 Pages.

PIANO FOLIO, Vol. 4. Specimen contents: "Titania," Wely, "Carnival of Venice," Schulhoff, "Sonnambula," "Puritani" and "Norma," by Leybach, "Alice," Ascher "Brock," by Pape, &c., &c. 168 Pages.

PEARLS OF PIANO MUSIC. A collection of Standard and Popular Gems for the Piano forte. 192 Pages.

CHILDRENS' FOLIO. One of the best collections in the list; containing over 150 different pieces, *easily progressively* and *prettily* arranged for beginners of any age. 192 Pages.

OPERATIC FOLIO. Containing such gems as "Poet and Peasant Overture," Sydney Smith's "Fra Diavolo," Cramer's "Bohemian Girl," Dorn's "Trovatore," "Zampa," etc. 196 Pages.

WALDTEUFEL'S DANCE FOLIO, Vol. 1. A book made up of the *best* and *most* popular of this great writer's Dance Music. 144 Pages.

WALDTEUFEL'S DANCE FOLIO Vol. 2. A later collection than Vol. 1. 120 Pages.

PARLOR ORGAN FOLIO. Arranged either for Cabinet Organ, Melodeon or Piano. Every piece a gem. 120 Pages.

GEMS OF THE EMERALD ISLE. 100 *Gems* of the Old Sod. Containing all the well-known Irish Melodies, Reels and Jigs, for Piano or Violin.

BRINLEY RICHARD'S PIANO FORTE COMPOSITIONS, Vol 1. Containing such pieces as "Juanita," "Killarney" "Warblings at Morn," "Home, Sweet Home," "Czarina," "Shadow Air," "Dream of the Wanderer," and others. 80 Pages.

BRINLEY RICHARD'S PIANO FORTE COMPOSITIONS, Vol. 2. Like Vol. 1, containing among others: "Kathleen Mavourneen," "Her Bright Smile," "Last Rose of Summer," "Echo of Lucerne," "St. Patrick's Day," "Faust," etc., etc. 80 Pages.

MILFORD'S VIOLIN AND PIANO FOLIO. A veritable book of Gems easily and brilliantly arranged. 72 Pages.

MILFORD'S CORNET AND PIANO FOLIO. The same collection as the Violin Folio, arranged for Cornet. 72 Pages.

FOLIOS OF FOUR HAND MUSIC.

THE FOUR HAND FOLIO. The only collection *ever* published for "Four Hands," containing pieces universally in demand. Specimen contents: "Poet and Peasant," "Zampa," "Gavotte Stephanie," "Lohengrin March," etc., etc. 168 Pages.

STANDARD OVERTURES FOR FOUR HANDS. Containing overtures to "Semiramide," "Martha," "William Tell," "Crown Diamonds," "Zampa," "Merry Wives of Windsor," "Poet and Peasant." 144 Pages.

SPANISH DANCES. (Danses Espagnoles,) by Moritz Moszkowski, for Four Hands. A fac-simile reproduction of the original edition. Printed on elegant paper, equal in every respect to the high priced copy. One of the most taking sett of Duetts published. For. edition $2.00 Our price, 50 cents.

METHODS AND INSTRUCTORS.

DOBSON'S NEW BANJO METHOD. The latest Banjo book. Containing such popular airs as, "Peek a Boo," "Wait Till the Clouds," "Some Day," "In the Gloaming," &c., &c., easily arranged. 80 Pages.

KOHLER'S PRACTICAL METHOD, Vol. 1. One of the most celebrated and justly popular new methods on the market. Commencing at the very first rudiments and particularly arranged to please young beginners. Price of Foreign edition, 75 cents; our price. 50 cents. 62 Pages.

BEYER'S PRELIMINARY SCHOOL. An instructor which commences at the very first rudiments and leads the pupil by slow degrees to a finishing point. Price of other editions, $1.50; our price, 50 cents. 84 Pages.

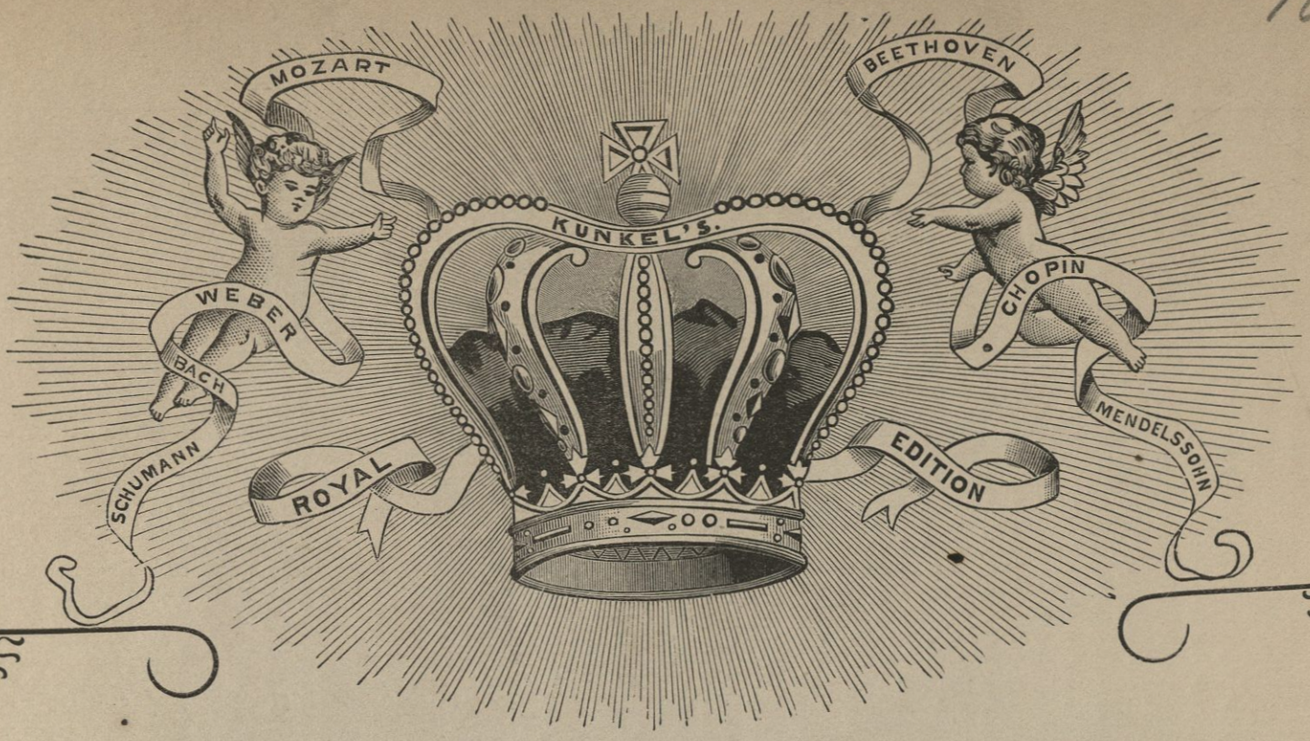
HUNTEN'S NEW METHOD FOR THE PIANO FORTE. Few people know that "Francois Hunten" wrote the first Piano Instructor ever placed before the public. Notwithstanding the many ones published since, this one holds its own, while it will be always pleasing, alike to teacher and pupil *forever*. Price of other editions, $2.00; our price, 50 cents 112 Pages.

BERTINI'S METHOD. Dry indeed, but thorough, and the *only* method which once thoroughly digested, stamps the pupil *a master*. Price of other editions, $2.50; our price, 50 cents. 192 Pages.

RICHARD'S NEW METHOD. The newest Instructor. Containing just enough instruction to enable the pupil to glide imperceptibly into playing easily arranged pieces, of which the book contains a number. *The most popular book on the market.* In paper, 25 cents. Boards, 50 cents. 84 Pages.

MILLARD'S GUIDE TO VOCALIZATION. A splendid series of Vocal Exercises, written by a master of the "art of singing." Former price, $2.00 our price, 50 cents. 52 Pages.

Elegantly bound in Cloth, $1.00. By Mail, 20 cents extra.



M. MOSZKOWSKI.

MELODIE, Op. 10, No. 1,	35
MAZURKA, Op. 10, No. 3,	25
MENUET, Op. 17, No. 2,	60
WALZER, Op. 17, No. 3,	75
MELODY in F, Op. 18, No. 1,	25
SCHERZINO, Op. 18, No. 2,	35
SERENATA UND TRIO,	50
VALSE BRILLANTE, in A Flat,	75
SPANISH DANCE, in C Major, Op. 21, No. 1,	60
SPANISH DANCE, in D Major, Op. 21, No. 2,	60
SPANISH DANCE, in F Sharp Minor, Op. 21, No. 3,	60
BOURÉE, Op. 38, No. 1,	50
MOMENTO GIOJOSO, Op. 42, No. 3,	60

St. Louis: KUNKEL BROS., Publishers.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

110

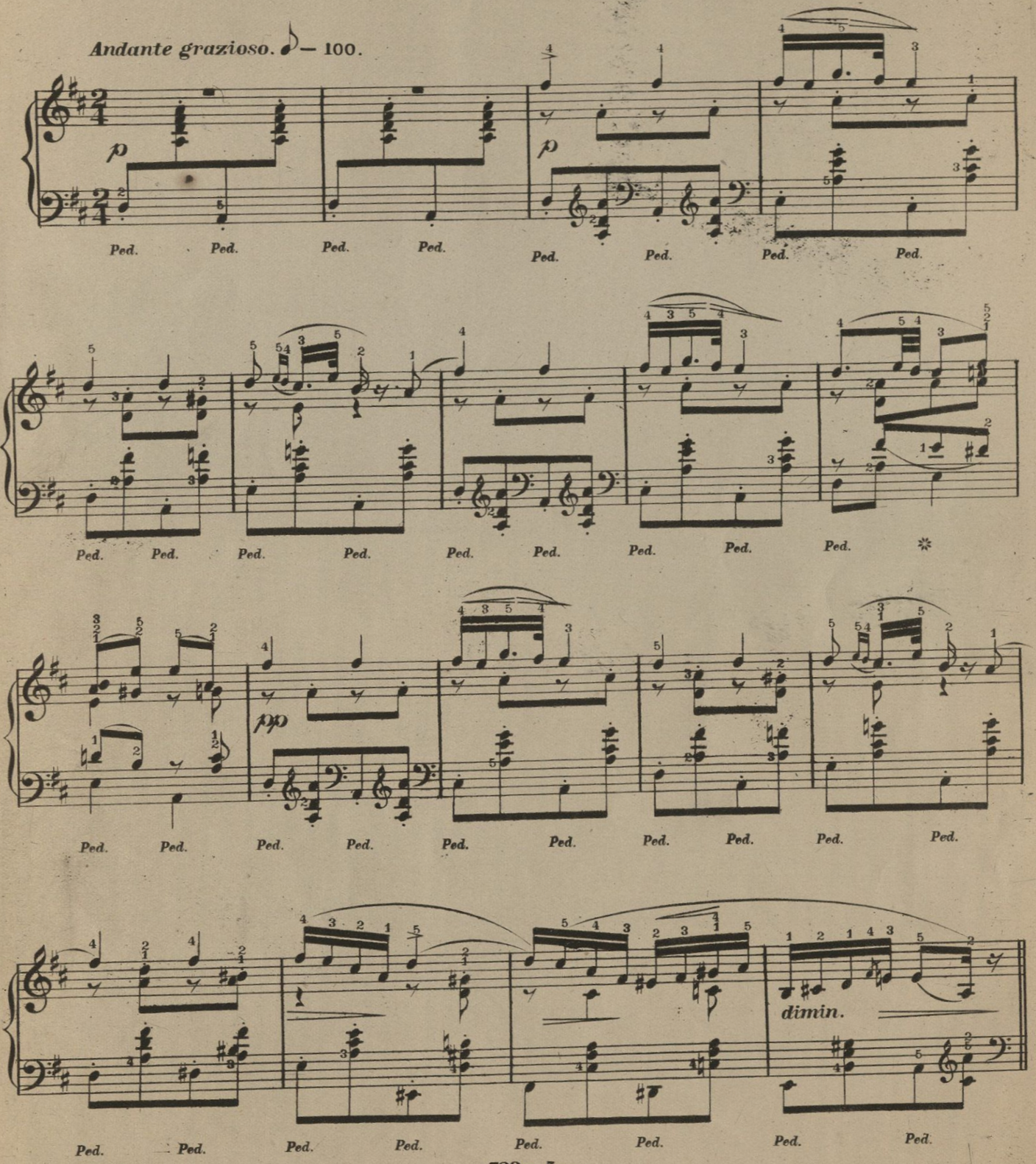
SERENATA UND TRIO.

für den Concert-Vortrag eingerichtet
von

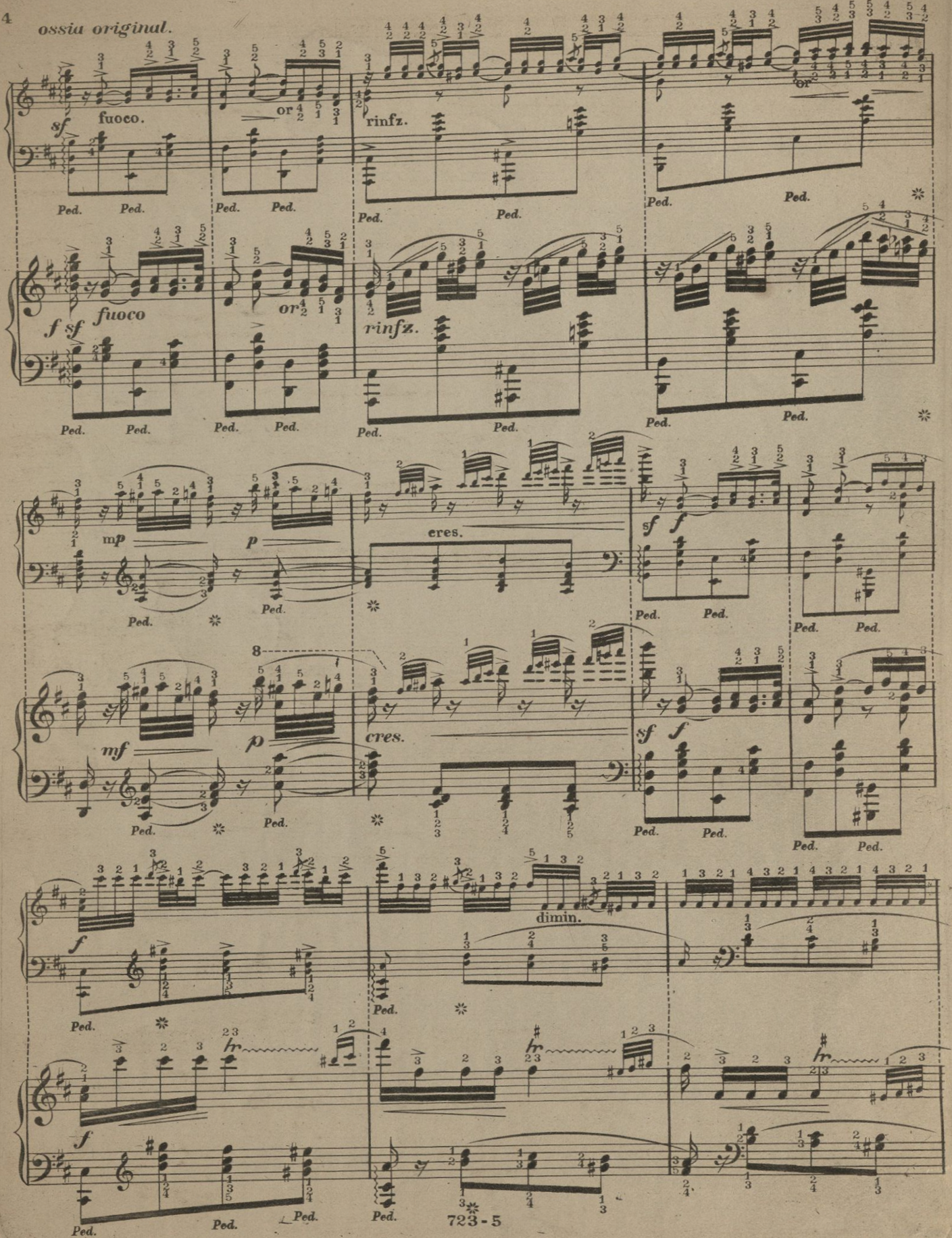
JULIE RIVÉ-KING.

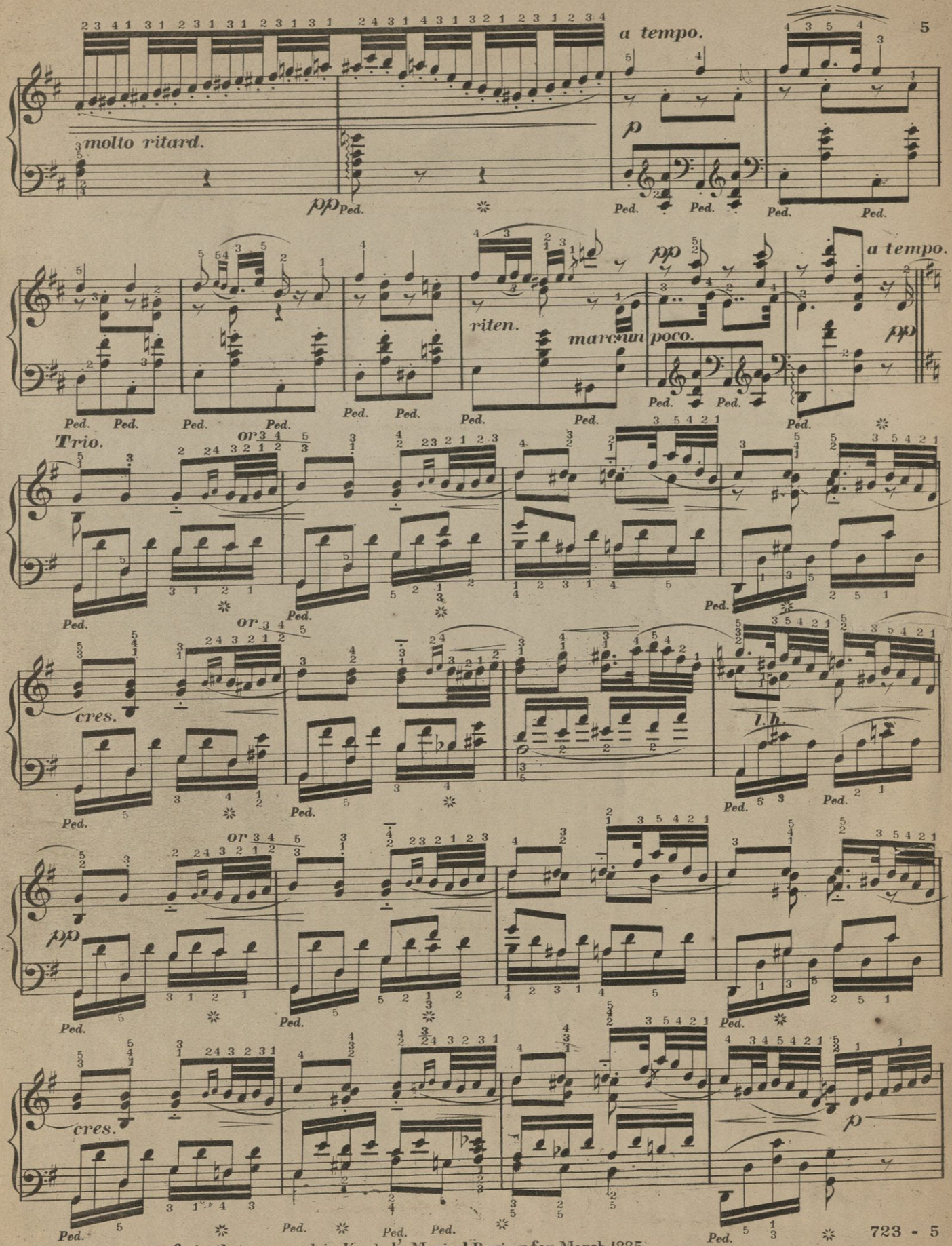
Moritz Moszkowski Op. 15.-17.

Andante grazioso. ♪ = 100.

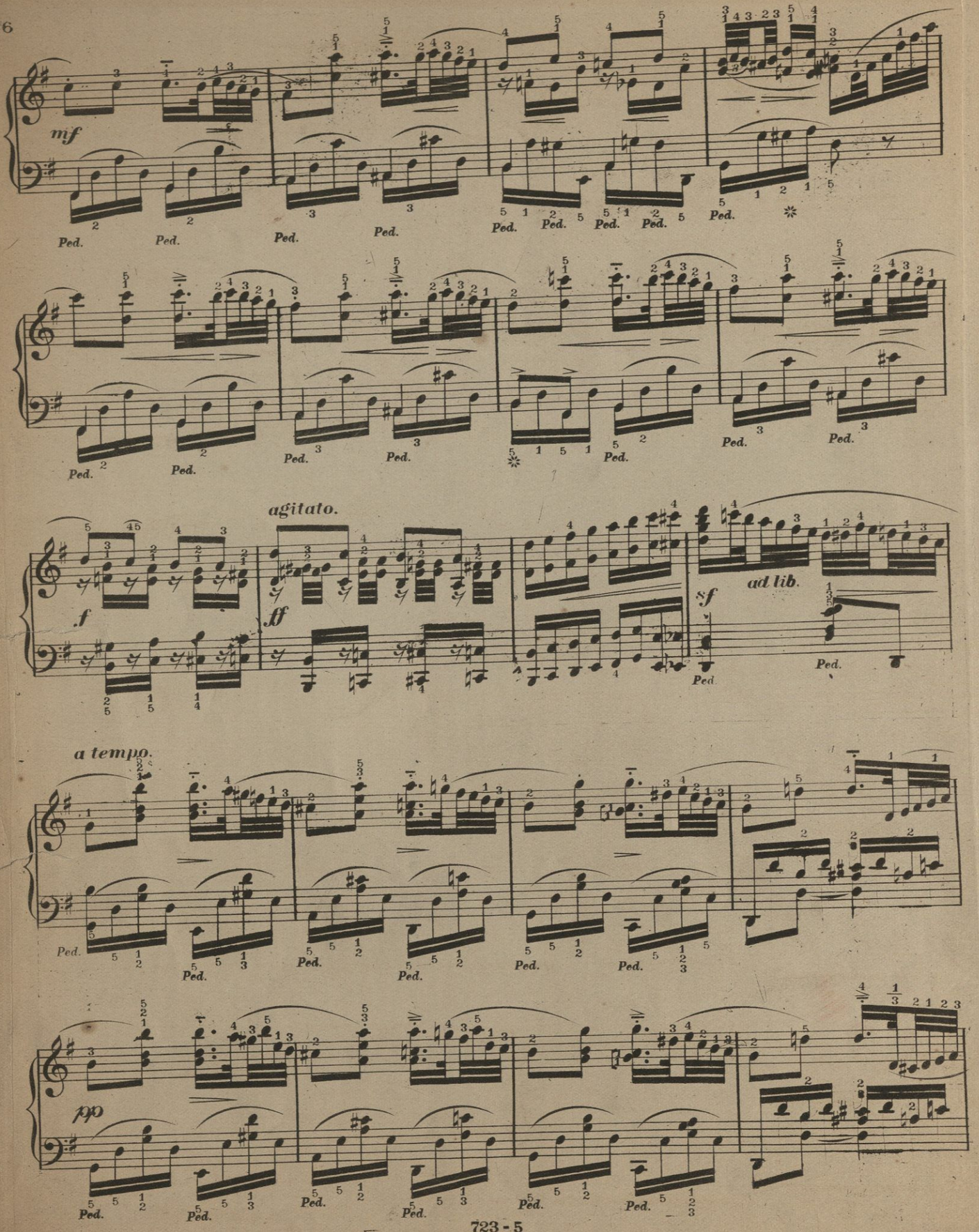


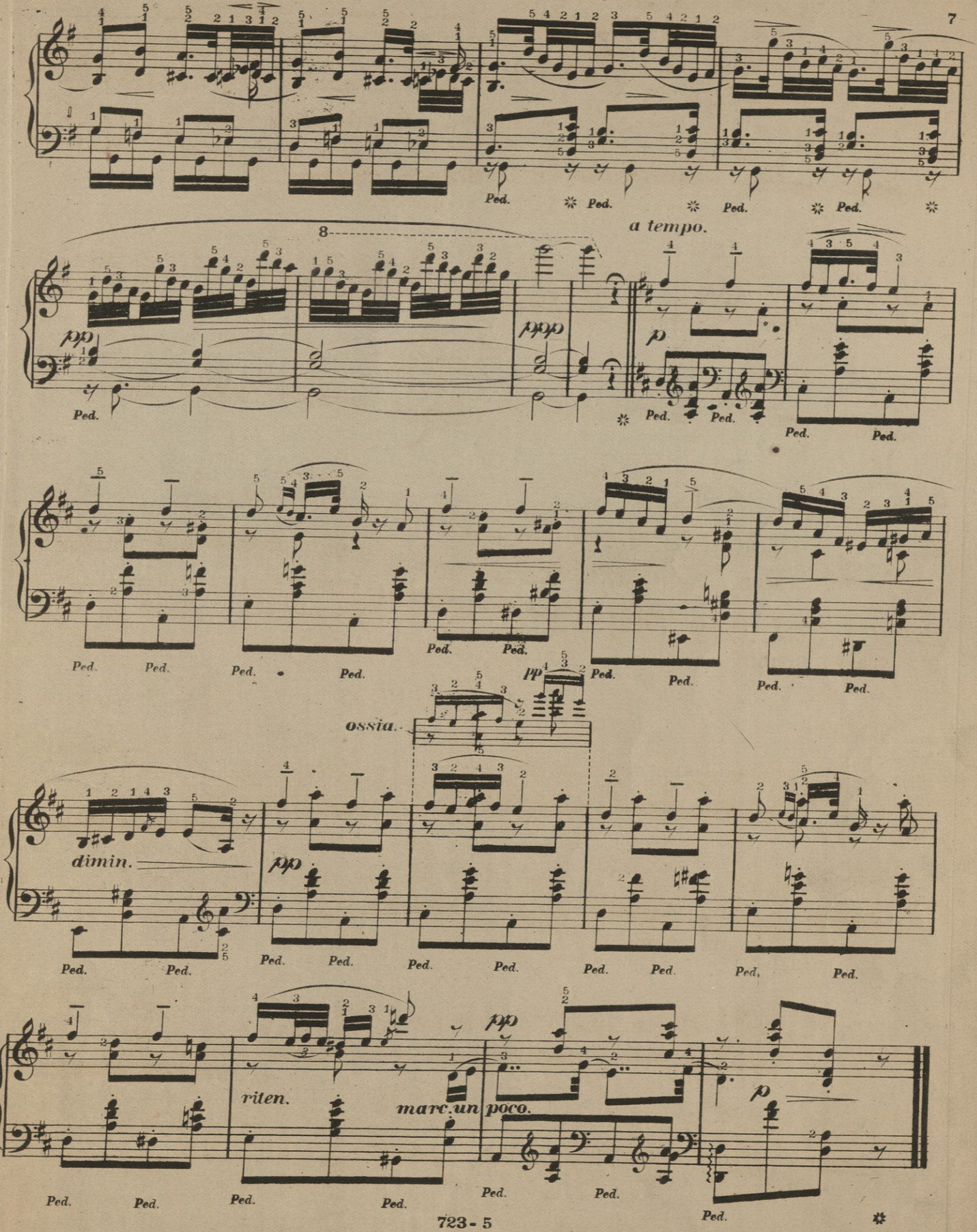
Copyright- Kunkel Bros. 1885.


ossia original.
sf
fuoco.
or
rinfz.
Ped.
f sf
fuoco
mp
p
cres.
mf
8
dimin.



This piece is one of six that appeared in Kunkel's Musical Review for March 1885.


mf
Ped.
agitato.
f
ff
sf
ad lib.
a tempo.
pp


Ped.
a tempo.
8
pp
p
ossia.
dimin.
riten.
marc. un poco.

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., BOSTON, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

ST. LOUIS, MO., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

ST. LOUIS, Sept. 3, 1886.

From Boston's most eminent Musical Litterateur and Critic,

LOUIS C. ELSON,

BOSTON, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

NEW YORK, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

BOSTON, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

CHICAGO, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

ST. LOUIS, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this k. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

FORT SCOTT, KAN., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 cts. This Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

MUSIC FREE! Send 15 cents for Mailing and in Return Receive **$5 to $7** WORTH OF MUSIC, consisting of from 8 to 12 Pieces; the latest of our publications for the purpose of introduction. Address, KUNKEL BROS. 612 Olive Street, ST. LOUIS, MO.

117

TO

Gen. James N. Bethune.

Warrenton, Va.

NEW AND REVISED EDITION.

WELLENKLÄNGE

(Voice of the Waves.)

Concert Walzer

Für das Pianoforte von

François Sexalise.

(BLIND TOM.)

10.

NEW YORK,
Spear & Dennhoff,
717 BROADWAY.

Copyright 1892 by J. C. Bethune
Copyright 1887 by Spear & Dennhoff.

WELLENKLÄNGE.

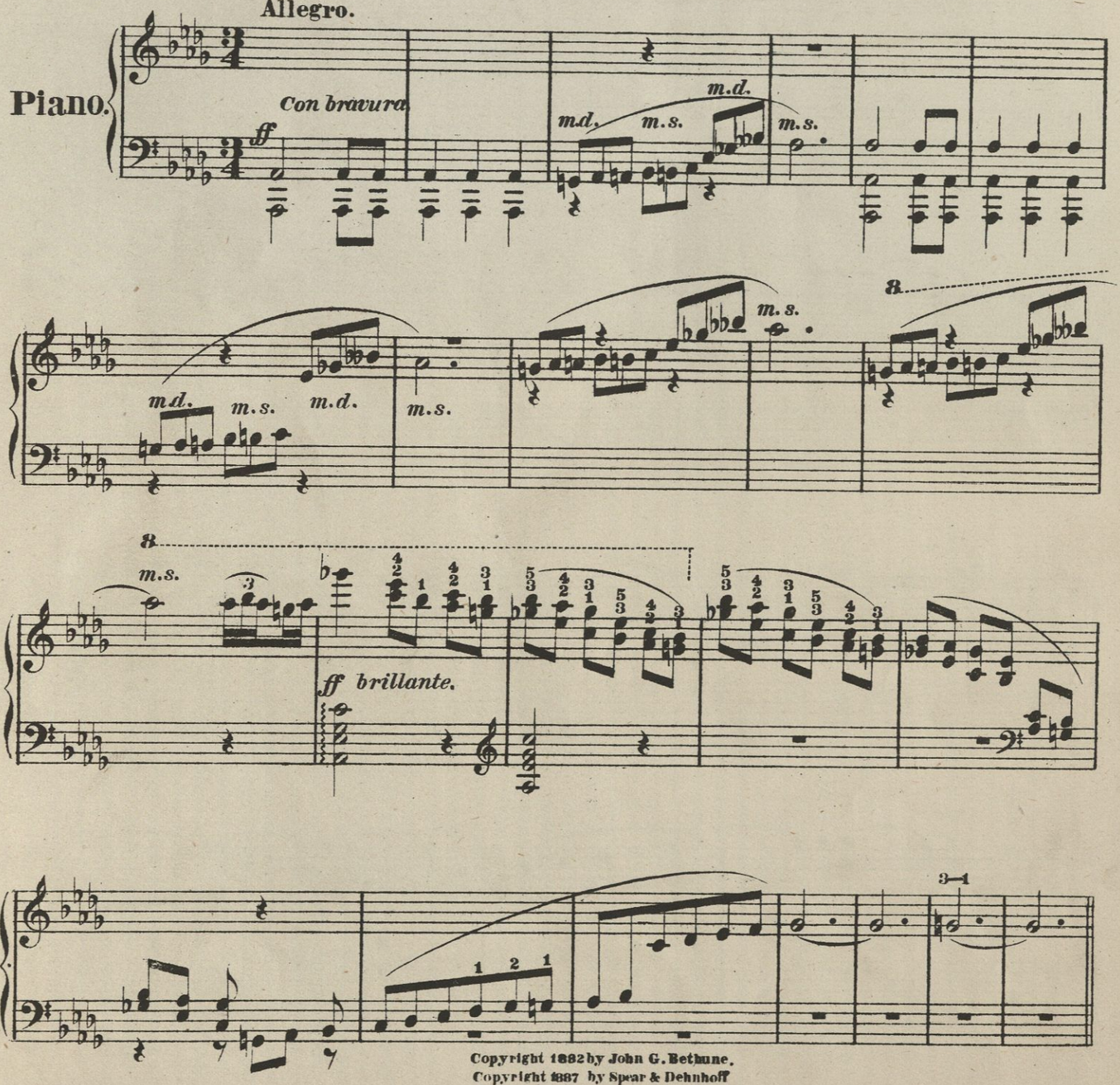
(VOICE OF THE WAVES.)

CONCERT WALZER.

FRANÇOIS SEXALISE.
(Blind Tom.)

INTRODUZIONE.

Allegro.



Copyright 1882 by John G. Bethune.
Copyright 1887 by Spear & Dehnhoff

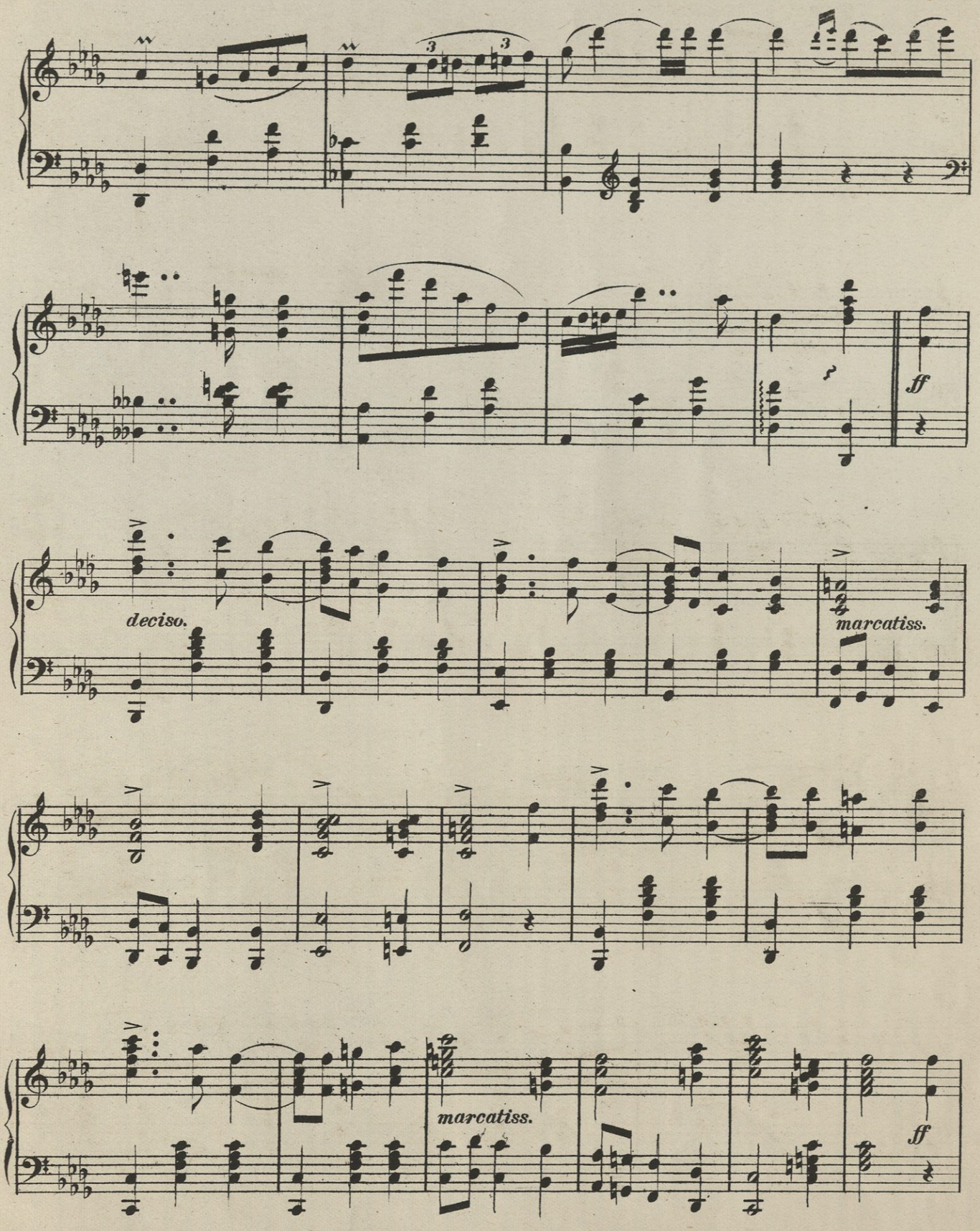
Leggiero con grazia.

poco rit. *a tempo* *poco rit.*

a tempo. *rit.* *a tempo.*

poco rit. *a tempo.* *poco rit.* *a tempo.*

rit. *come primo.*


ff
deciso.
marcatiss.
marcatiss.
ff

p

rit.

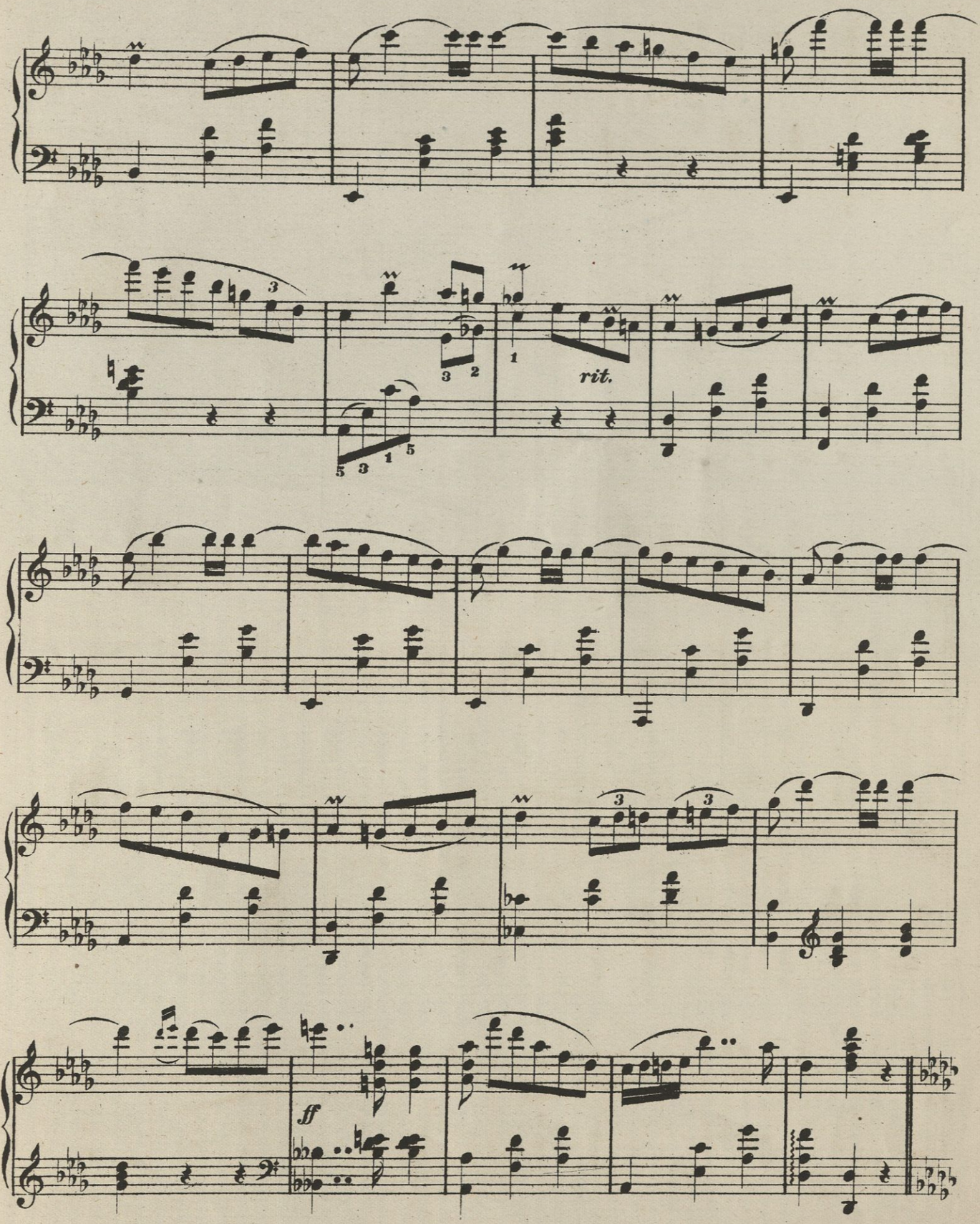
con eleganza.

a capriccio. *tempo rubato.* *come primo.*

ten.

ten.

ten.


rit.
ff

8

8

ff

dolce.

cresc.

8

f

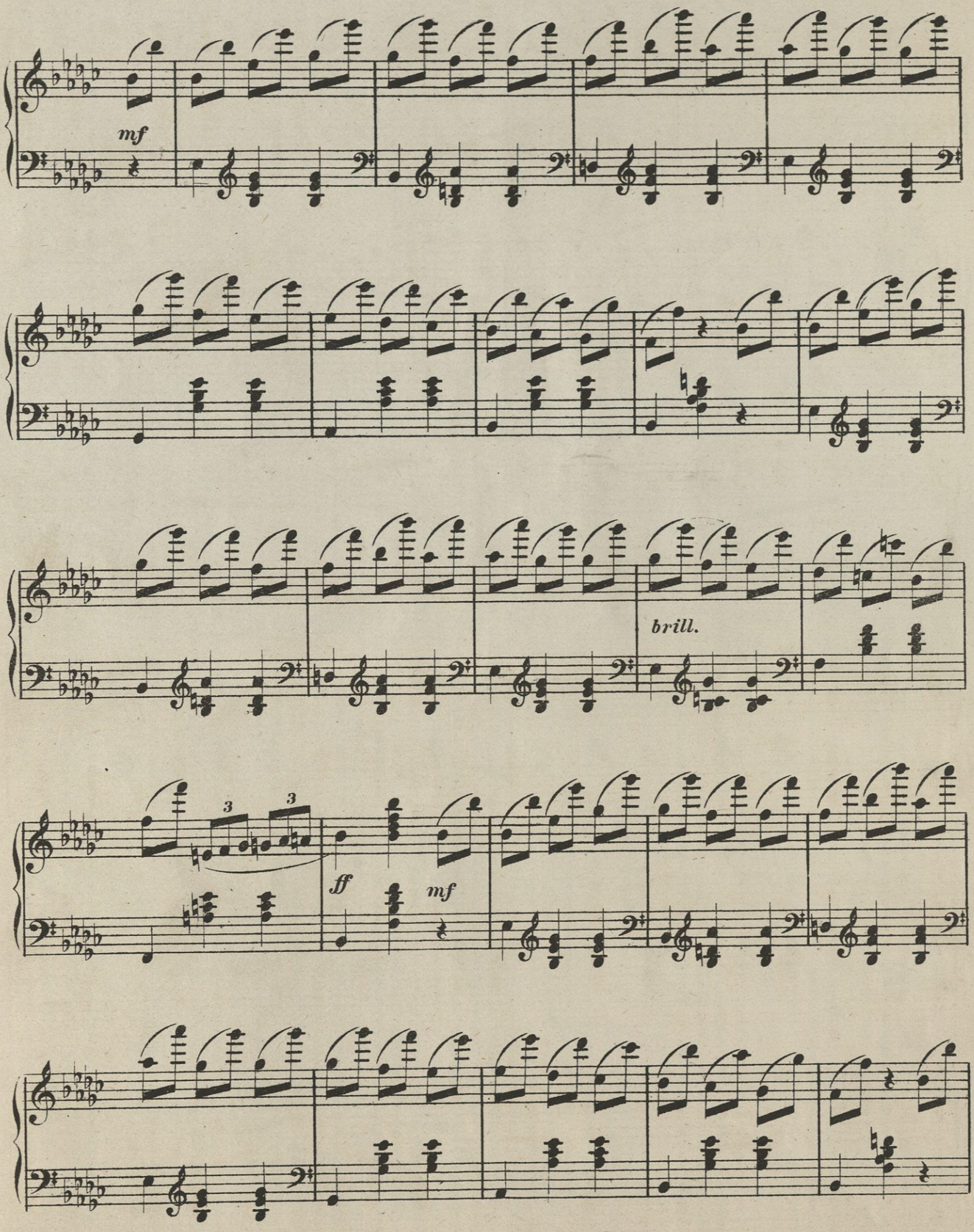
8

dolce.

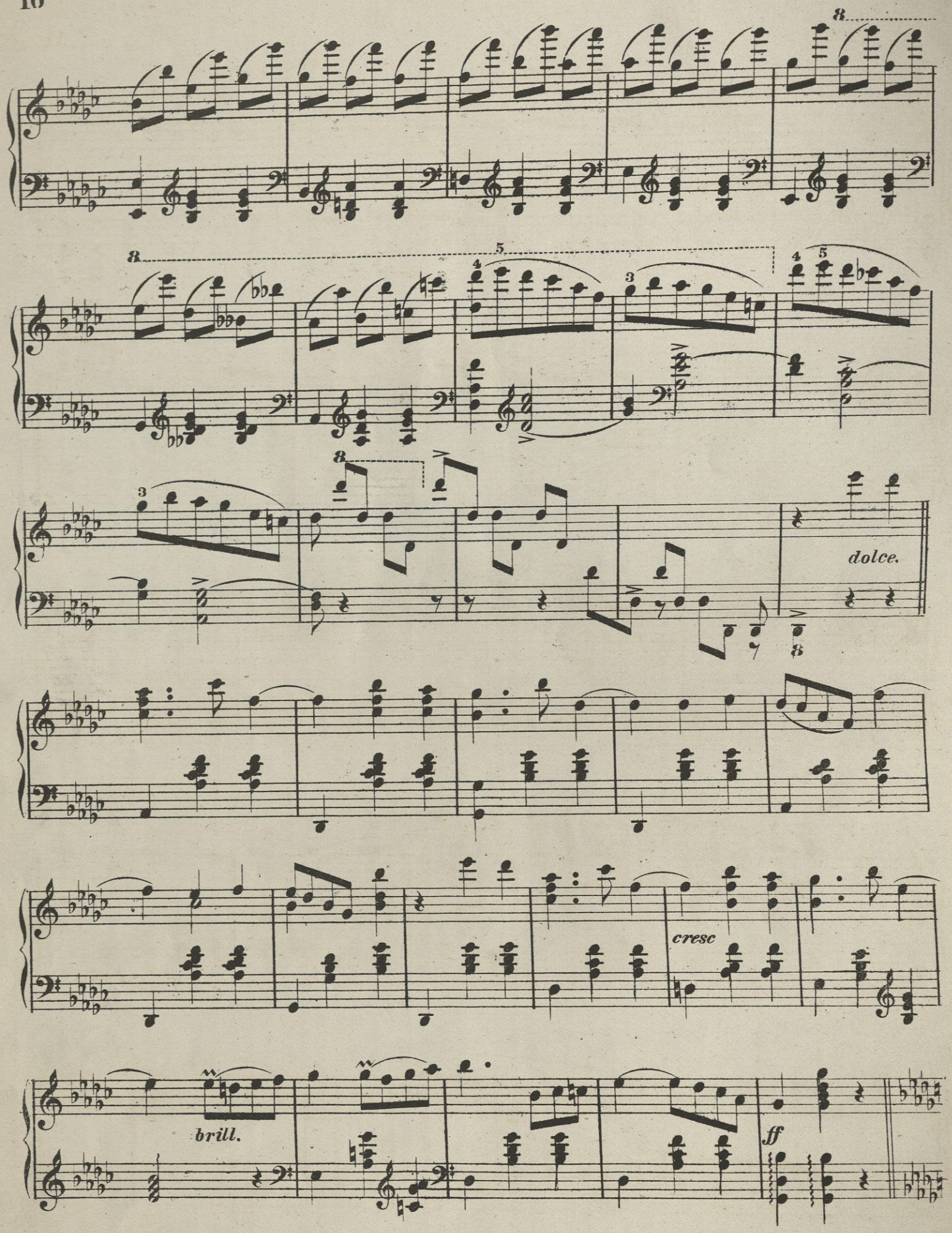
cresc

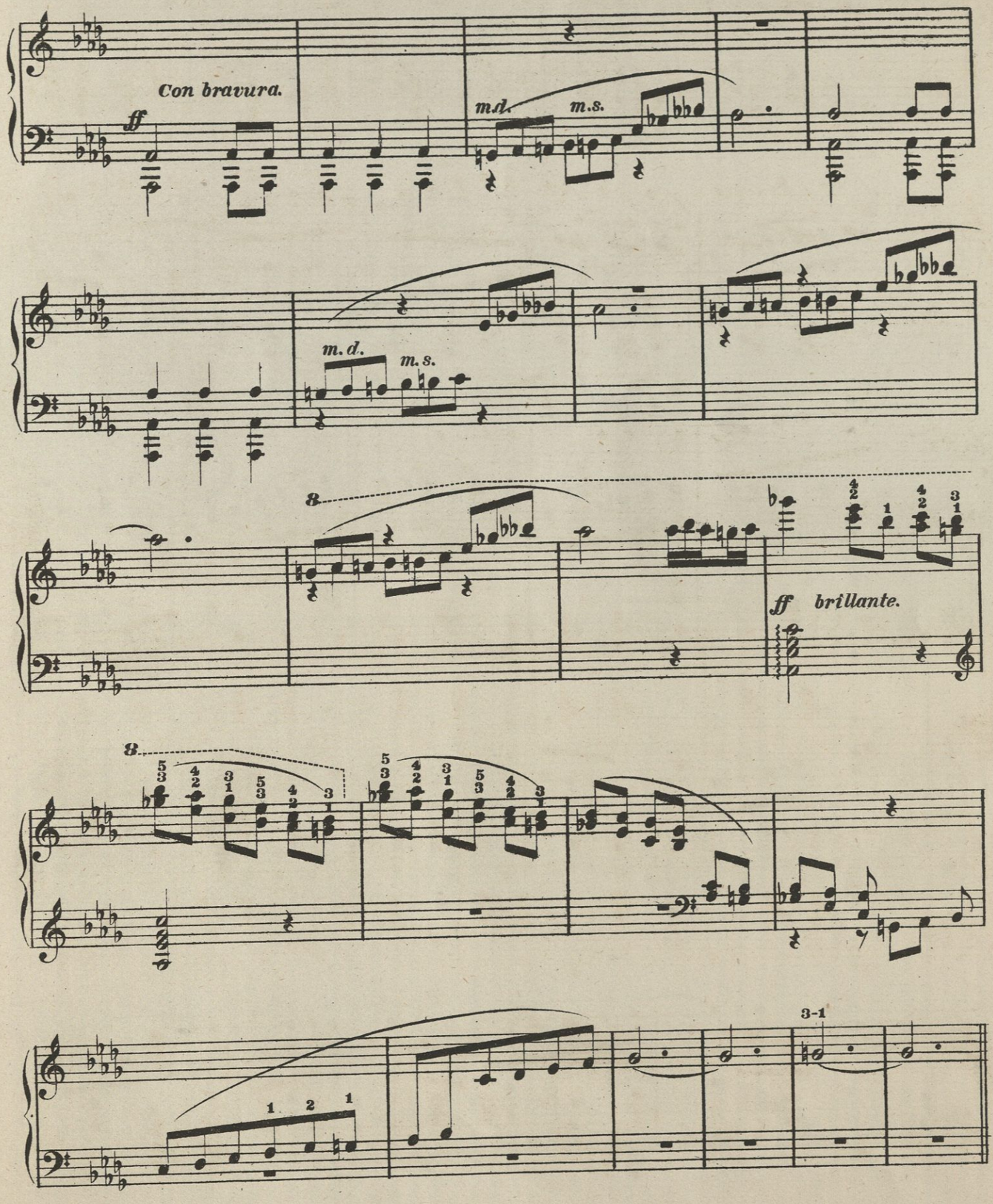
brill.

ff


mf
brill.
3
3
ff
mf

126



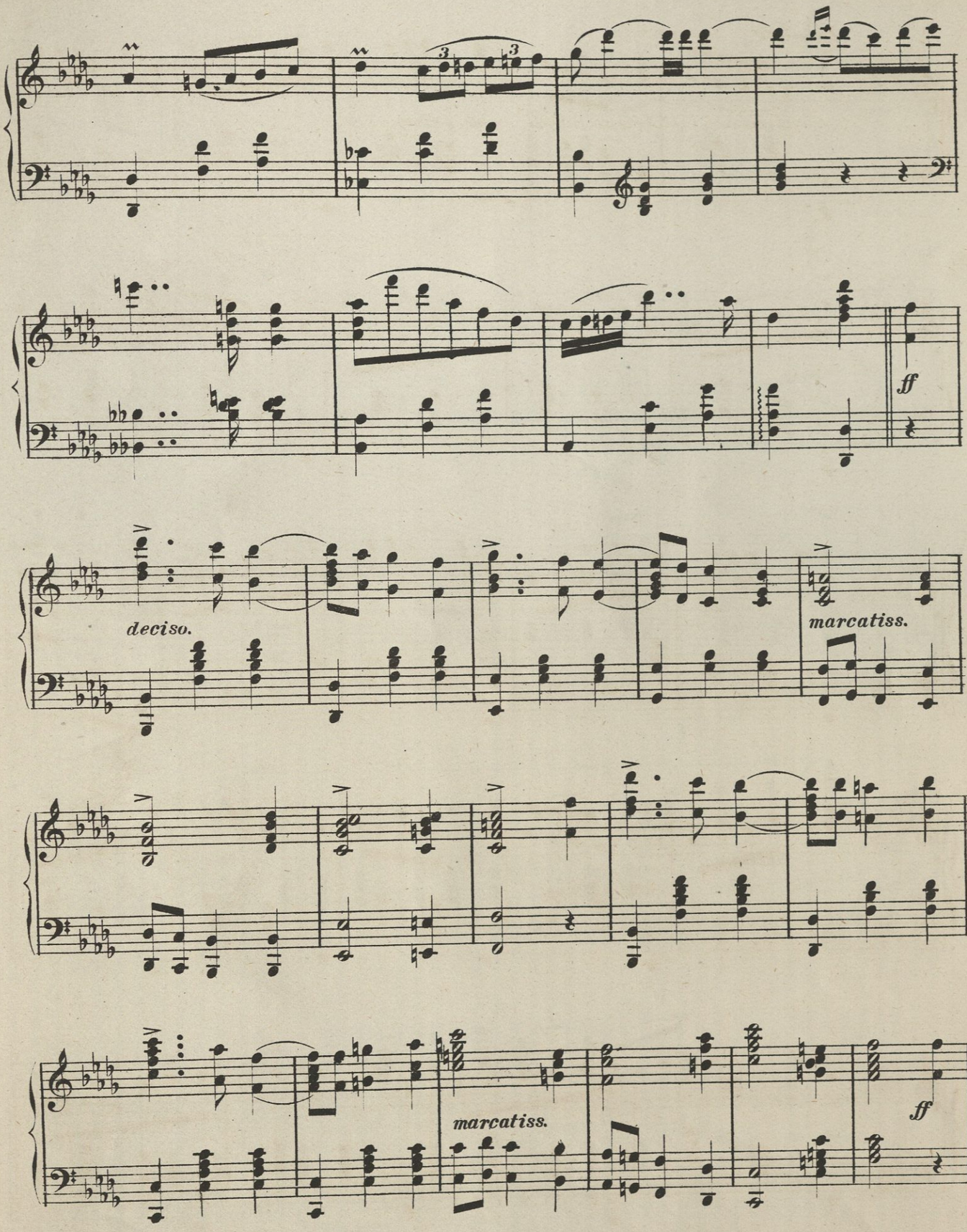

Con bravura.
ff
m.d.
m.s.
m. d.
m. s.
8
ff brillante.
8
3-1

Leggiero. con grazia.

a capriccio. *tempo rubato* *come primo.*

3

rit. *come primo*


ff
deciso.
marcatiss.
marcatiss.
ff

8

brillante.

Finale.

con fuoco.

8

8

8

martellato.

stringendo.

8

con stripito.

prestissimo.

ff

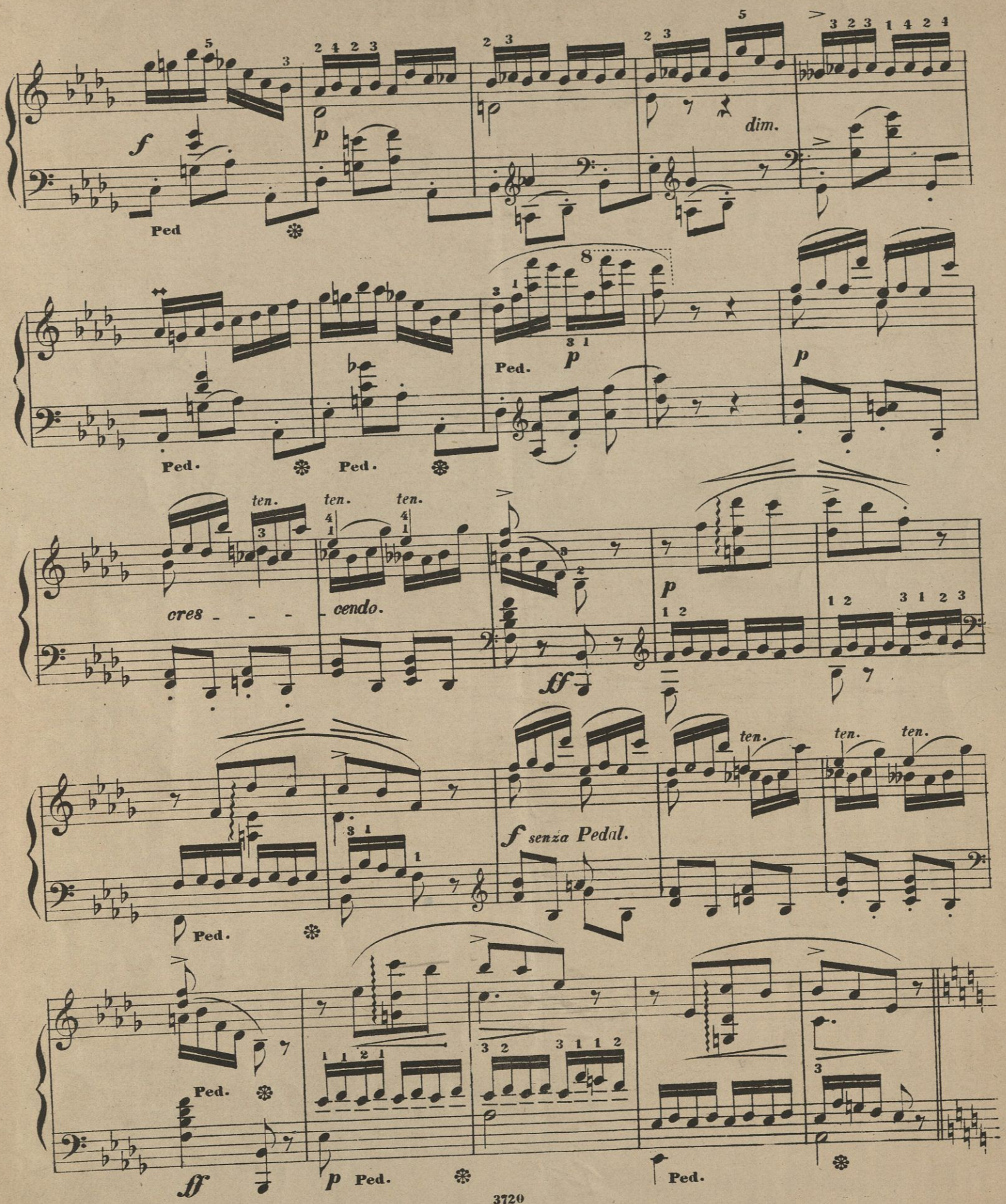
8

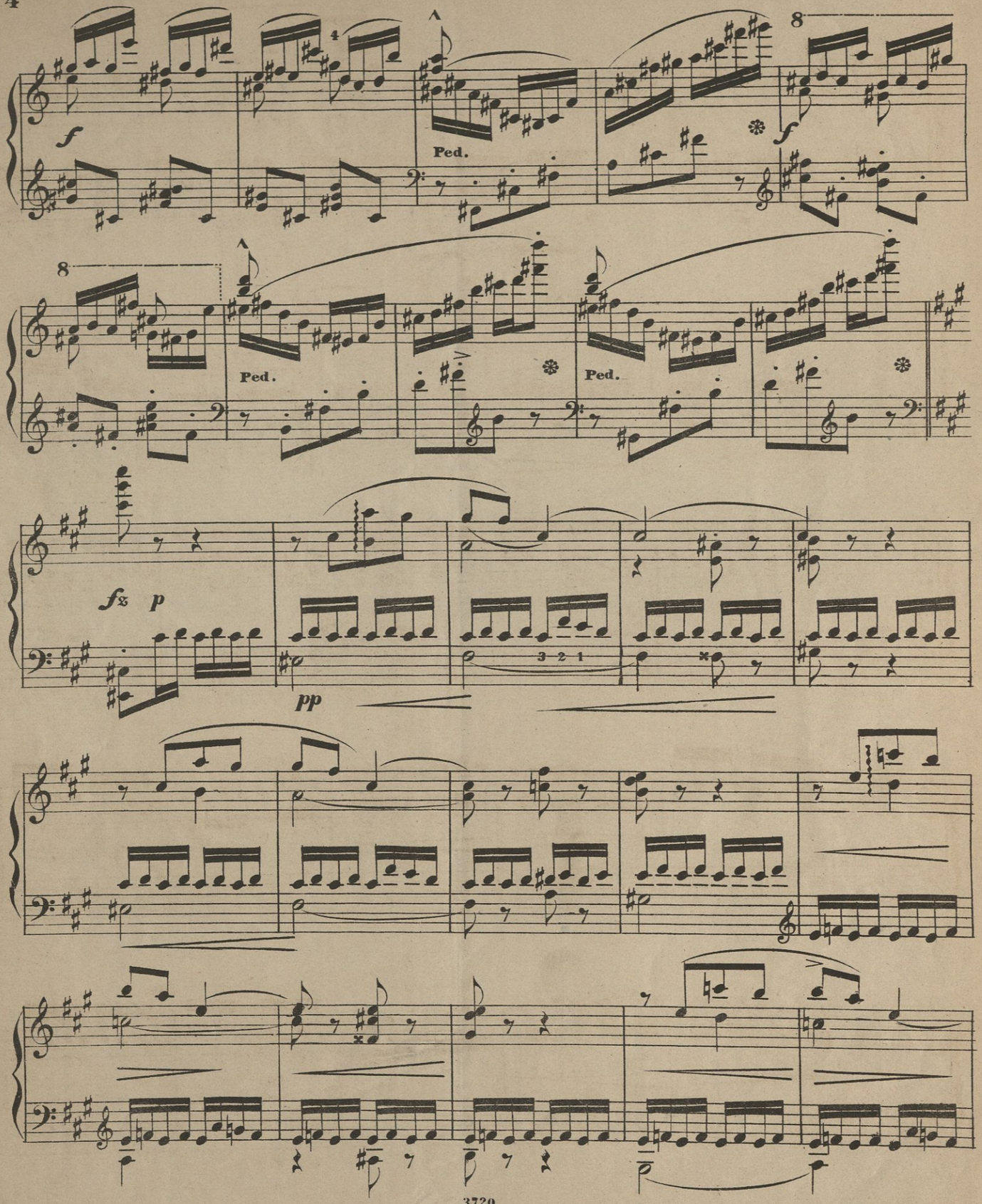
ff

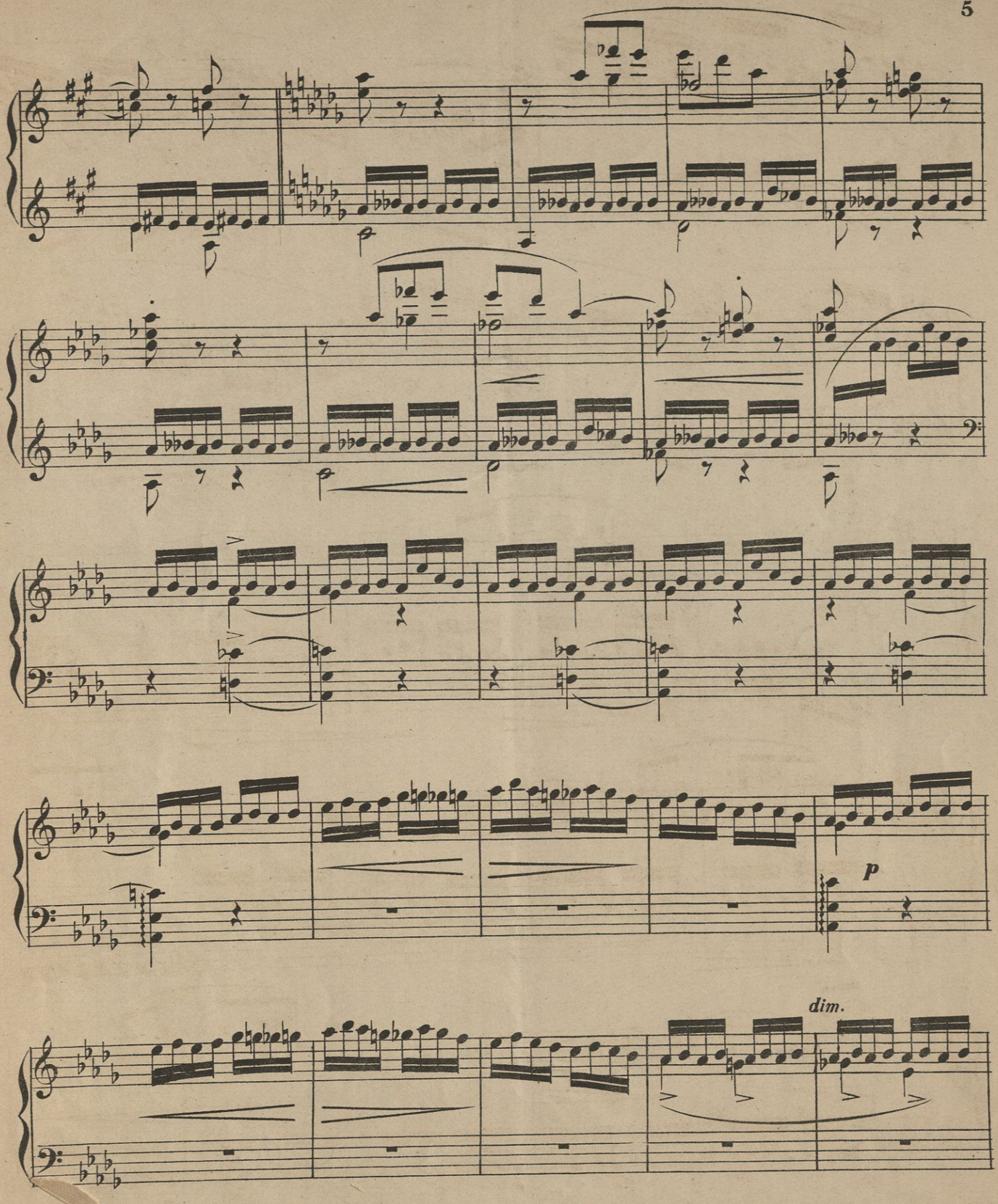
ff

trem.

Oakes, Eng. N.Y.


f
Ped
p
dim.
Ped.
p
Ped.
Ped.
ten.
ten.
ten.
cres - - - cendo.
ff
p
f senza Pedal.
ten.
ten.
ten.
Ped.
Ped.
ff
p Ped.
Ped.

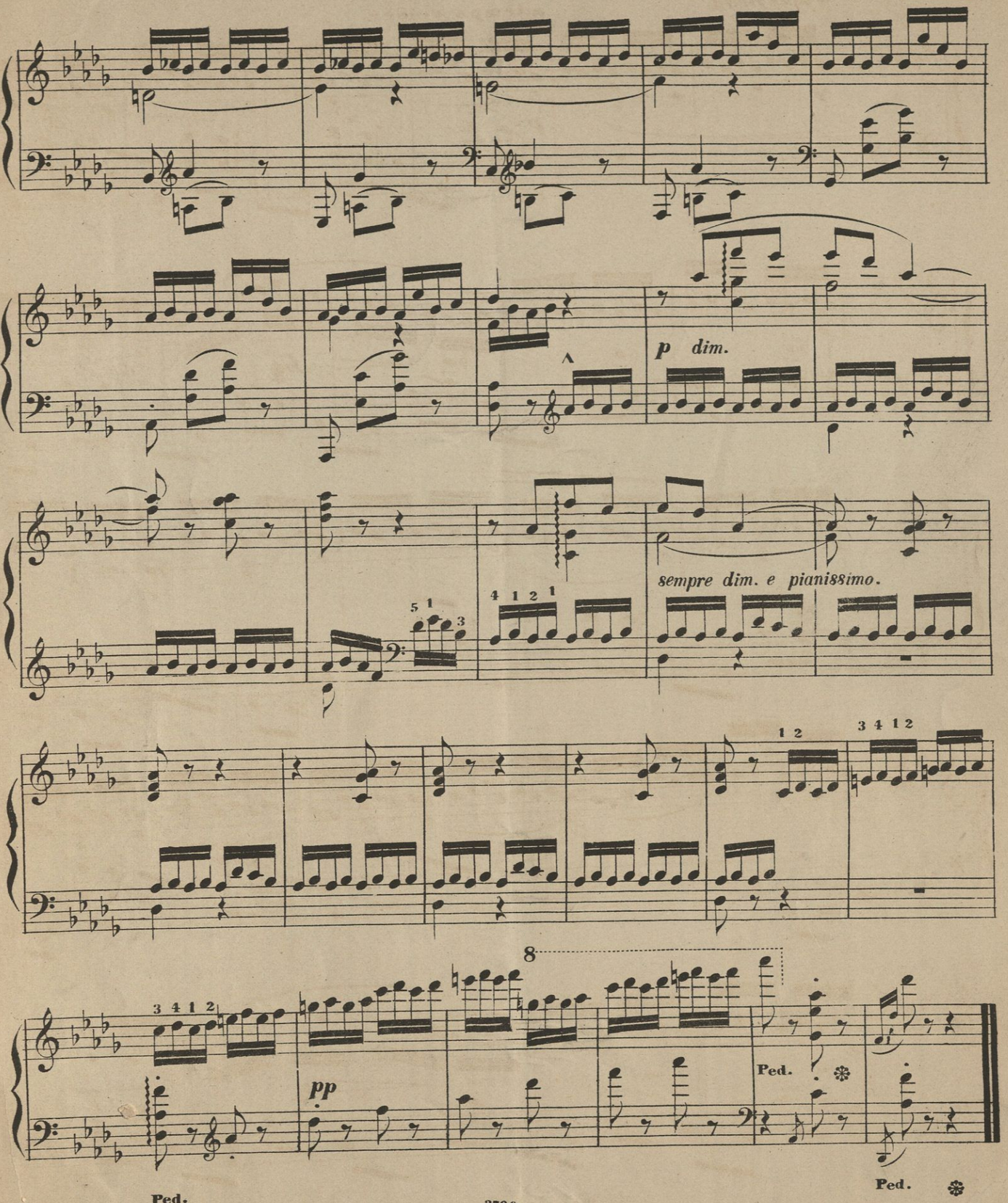

f
Ped.
8
f
8
Ped.
Ped.
fz
p
pp
3 2 1


p
dim.

138

sempre ritard. **a tempo veloce.**

p *fp* *dim.*


p dim.
sempre dim. e pianissimo.
8
pp
Ped.
Ped.
Ped.

ÉTUDES ET EXERCICES POUR PIANO

particulièrement adoptés par les Conservatoires de Musique les plus célèbres.

1140

Auswahl berühmter und vorzüglicher

Uebungen und Studien für das Clavier.

Eingeführt in den hervorragendsten Conservatorien der Musik des In- und Auslandes.

	M.	₰
Bendel, F., Op. **136.** 6 Etuden. No. 1, 2 à M. 1,20, No. 3, 4, 5 à	—	80
No. 6	1	50
Berens, H., Op. **61.** Neueste Schule der Geläufigkeit für das Pianoforte, bestehend aus 40 Uebungsstücken mit besonderer Berücksichtigung der linken Hand, um die Gleichheit, Unabhängigkeit und Schnelligkeit der Finger zu entwickeln. Heft 1, 2, 3, 4 . à	1	80
— Op. **66.** Vorstudien für Clavierspieler zur Einführung in die Werke älterer und moderner Componisten. Heft 1, 2, 3 . . . à	1	50
— Op. **70.** 50 Clavierstücke ohne Octavenspannung für die allerersten Anfänger. Heft 1, 2, 3 . . . . . à	1	30
	1	80
— Op. **73.** Etudes de genre. Cah. 1 M. 2,30, Cah. 2.		
— Op. **77.** 30 Etudes-Poésies. Collection de morceaux mélodiques, expressives et caractéristiques pour ceux qui veulent se préparer aux Oeuvres de l'Ecole moderne. Cah. 1, 2, 3, 4 . . . . . à	1	50
— Op. **79.** 20 Kinderetuden ohne Octavengriffe. Heft 1, 2 . . à	1	50
— Op. **89.** Die Pflege der linken Hand. 46 Uebungsstücke und 25 Etuden für die linke Hand allein. Heft 1, 2. . . . . à	1	80
Biehl, A., Op. **27.** Vorbereitende Etuden für junge Clavierspieler. Einzeln, Heft 1, 2 . . . . . à	1	50
— Op. **30.** Die Elemente des Clavierspiels. Uebungen zur gleichmässigen Ausbildung aller Finger.	2	—
— Op. **31.** 50 neue Passagenübungen für Anfänger im Clavierspiel. Heft 1, 2 . . . . . à	1	50
Czerny, C., Op. **200.** Systematische Anleitung zum Fantasiren . . .	10	—
— Op. **299.** Die Schule der Geläufigkeit. 40 Uebungsstücke, um die Schnelligkeit der Finger zu entwickeln. Heft 1, 2, 3. . . à	2	50
Heft 4	4	—
— Op. **300.** Die Kunst des Präludirens in 120 Beispielen, Präludien, Modulationen, Cadenzen, Fantasien aller Gattungen	10	—
Einzeln, Heft 1, 2, 3, 4, 5 . . . . . à	2	50
— Op. **335.** Die Kunst des Legato und Staccato. 50 Uebungsstücke zur Entwickelung des gebundenen und abgestossenen Spiels . .	10	—
Einzeln, Heft 1, 2, 3, 4, 5 . . . . . à	2	50
— Op. **355.** Die Schule der Verzierungen, Vorschläge, Mordenten und Triller, in 70 Studien dargestellt	18	—
Einzeln, Heft 1, 2, 3, 4, 5, 6 . . . . . à	3	50
— Op. **399.** Die Schule der linken Hand. 10 grosse Uebungen mit besonderer Berücksichtigung der Ausbildung der linken Hand jedes Clavierspielers.	6	—
Einzeln, Heft 1, 2 . . . . . à	3	50
— Op. **400.** Die Schule des Fugenspiels und des Vortrags mehrstimmiger Sätze und deren besonderer Schwierigkeiten in 24 grossen Uebungen dargestellt. Complet.	14	—
Heft 1, 2, 3, 4 . . . . . à	5	—
— Op. **500.** Vollständige theoretisch-practische Pianoforteschule vom ersten Anfang bis zur höchsten Ausbildung fortschreitend. Erster Theil M. 21. Zweiter Theil M. 20. Dritter Theil . . .	12	50
— Op. **584.** Kleine theoret.-pract. Pianoforte-Schule für Anfänger	5	—
— Op. **785.** Terzen-Uebung. No. 1 M. 1. No. 2 für die linke Hand	2	—
— Op. **740.** Die Kunst der Fingerfertigkeit. 50 Studien im brillanten Style zur Entwickelung der höheren Geläufigkeit. Complet . .	12	—
Einzeln, Heft 1, 2, 3, 4, 5, 6 . . . . . à	3	—
— Op. **749.** Le plaisir du jeune Pianiste d'après les premiers Leçons. Choix de 160 petites Recréactions en Forme d'Airs, Rondolettos, Transcriptions, Danses, Scherzos, Variations etc. sur les Mélodies les plus favorites. Liv. 1—29 . . . . . à	1	—
— Op. **767.** Les fleurs des ornements du Pianiste. Verzierungsblumen für Clavierspieler	9	—
Einzeln, Heft 1, 2, 3, 4, 5 . . . . . à	2	—
— Op. **779.** L'Infatigable. Grand exercice de vélocité.	2	—
— Op. **791.** Fleurs mélodiques. 12 Pièces de differents caractères. Liv. 1, 2 . . . . . à	2	30
— Op. **792.** Premiers Moyens d'acquérir de la Dextérité sur le Piano. 85 Exercices mélodieux par ordre progressiv ainsi qu'une plus grande Etude des Arpèges dans tous les Tons majeurs et mineurs. Complet	5	50
— Le même. Liv. 1, 2, 3 . . . . . à	2	—
— Op. **792b.** Grande Exercice des Arpèges.	1	—
— Op. **829** Melodisch brillante Studien. 48 Original-Melodien mit Etuden, Variationen und Fingerübungen für die höhere Ausbildung des Vortrages in fortschreitender Ordnung	16	—
Einzeln. Heft 1, 4, 5 à M. 3. Heft 2 M. 2,50. Heft 3. . . .	2	80
Heft 6, 7 . . . . . à	2	—
— Op. **834.** Die höhere Stufe der Virtuosität. Neue Folge der Schule der Geläufigkeit, in fortschreitender Ordnung, alle Uebungen enthaltend, welche den Pianisten zur höheren Stufe der Virtuosität führen, mit Triller, Octaven, Terzen, Uebungen für beide Hände und Uebungen der diatonischen Scalen in allen 24 Tonarten. In 6 Heften.		
Heft 1, 2, 3, 4 à M. 2,50. Heft 5 M. 3. Heft 6	2	—

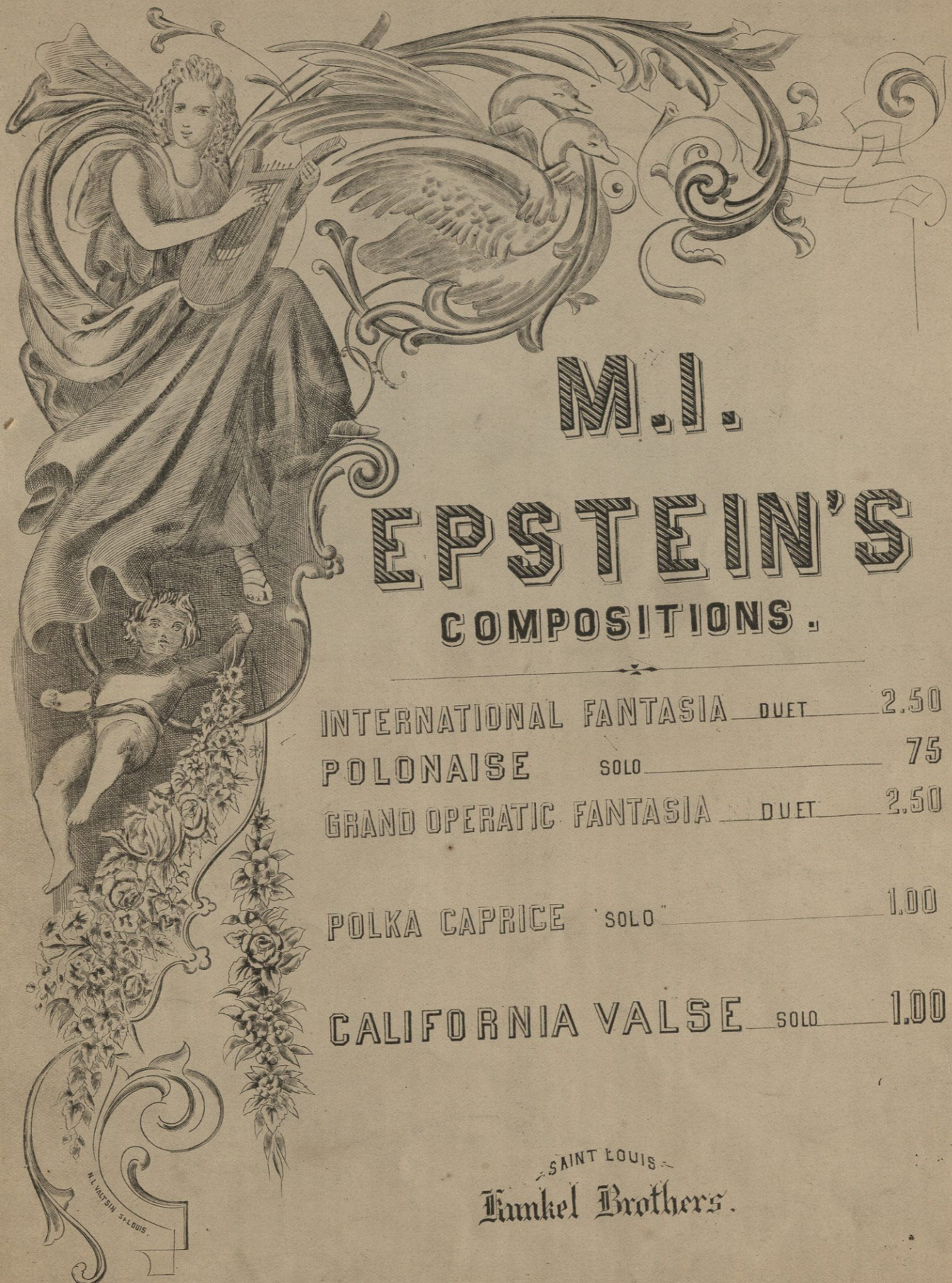
	M.	₰
Czerny, C., Op. **335.** Kinderklavierschule. Kurzgefasste theoretisch-practische Pianoforteschule für Anfänger	3	—
— Op. **837.** Das moderne Clavierspiel, practisch dargestellt in 20 Beispielen. Abtheilung 1, 2. . . . . à	5	—
— Op. **838.** Studien zur Kenntniss aller Accorde des Generalbasses, sowohl in festen Accorden, als bewegten Fingerübungen	7	—
— Op. **848.** 32 neue tägliche Uebungen für kleine Hände	6	—
Einzeln, Heft 1, 2, 3, 4, 5, 6 . . . . . à	1	—
— Op. **849.** 30 kleine Etuden für den Mechanismus, vorzugsweise für kleine Hände, als Vorschule der Schule der Geläufigkeit, Op. 299	8	—
Einzeln, Heft 1, 2, 3, 4, 5, 6 . . . . . à	1	50
— Op. **853.** Etude en forme de Tarantelle	1	—
Dachs, J., Etudes classiques, Cah. 1. Domenico Scarlatti, Toccata, Pièces	2	50
Heft 2. Couperin F. Livre de pièces	1	—
Dreyschock, Alex., Schule der Tonleitern. 2 Hefte. Complet in 1 Heft	4	50
Einzeln, Heft 1, 2 . . . . . à	2	50
Grädener, C. G. P., Op. **52.** Fantastische Studien und Träumereien. Heft 1, 2 . . . . . à	2	50
Grund, F. W., Op. **21.** 12 grandes études. Cah. 1, 2 . . . . à	3	—
Gurlitt, Corn., Vorbereitungsschule zur modernen Claviermusik:		
— Op. **50.** 20 melodische Etuden für Anfänger. Heft 1, 2 . . à	1	50
— Op. **51.** 20 melodische Etuden für geübtere Spieler. Heft 1, 2 à	2	—
— Op. **52.** 20 Etuden zur Bildung des Taktgefühls und des musikalischen Ausdrucks. Heft 1, 2 . . . . . à	2	50
— Op. **53.** 20 Studien zur Förderung der Fingerfertigkeit. Heft 1	2	30
Heft 2	2	50
— Op. **58.** 20 Studien zur höheren Ausbildung. Heft 1	2	50
Heft 2	3	—
— Op. **72.** Präludien im Etudenstyle	2	—
— Op. **78.** Tägliche Repetitionsübungen in allen Dur- und Molltonarten f. Clavierspieler, zur gleichmässigen Ausbildung beider Hände	3	50
— Op. **80.** Rhythmische Studien. 24 Charakterstücke. Heft 1, 2, 3 à	2	50
— Op. **82.** Die ersten Schritte des jungen Clavierspielers. 100 neue sehr leichte Uebungsstücke für den Beginn des Clavierunterrichts. Heft 1, 2, 3, 4. . . . . à	1	50
— Op. **83.** Die leichtesten Geläufigkeitsetuden für Anfänger im Clavierspiel. Heft 1, 2 . . . . . à	1	50
— Der Weg zur Meisterschaft. 72 Geläufigkeitsetuden zur Ausbildung beider Hände. 3 Folgen.		
— Op. **85.** Erste Folge. 24 Etuden über Tonleitern und Arpeggien. Heft 1, 2 . . . . . à	1	80
— Op. **86.** Zweite Folge. 24 Etuden für vorgerückte Schüler. Heft 1, 2 . . . . . à	1	80
— Op. **87.** Dritte Folge. 24 Etuden zur höheren Ausbildung. Heft 1, 2 . . . . . à	2	30
— Op. **90.** 50 leichte tägliche Uebungsstücke in Canonform . . .	2	—
— Op. **91.** Tägliche Studien. 160 kurze achttaktige Uebungen in allen Dur- und Molltonarten, mit besonderer Berücksichtigung der Tonleitern, zur höchsten Ausbildung im Pianofortespiel. Cah. 1, 2 à	3	—
— Op. **93.** 118 Eintheilungsübungen. Repetitionsübungen in verschiedenartigen gleichz. angewandten Rhythmen für das Pianoforte	4	—
— Op. **100.** Heft 1. Terzenschule	2	50
» 2. Sextenschule	2	50
» 3. Octavenschule	3	—
Haberbier, E., Op. **53.** Etudes-Poésies. 24 Morceaux de différent caractère. Heft 1, 2, 3 . . . . . à	2	50
Dieselben einzeln, No. 1 bis 24.		
— Op. **59.** 8 nouvelles Etudes-Poésies. Cah. 1, 2 . . . . . à	1	80
Hasert, R., Op. **50.** Die Schule der Geläufigkeit im modernen Style. Heft 1, 2, 3, 4. . . . . à	2	—
Joseffy, Rafal, 2 Etuden. No. 1 M. 1,80. No. 2	2	—
Krug, D., Neuer Studien-Cyklus.		
— Op. **207.** Kleiner praktischer Pianoforte-Cursus. Heft 1, 2 . à	1	80
— Op. **212.** Die Technik des Clavierspiels. Heft 1, 2 . . . . . à	1	80
— Op. **213.** Melodische Pianoforte-Studien. Heft 1 M. 1,80, Heft 2	1	30
Köhler, L., Op. **86.** Wellen-Melodie. Etude für die linke Hand allein	1	50
— Op. **189. Anfängerstücke für den Unterricht.**		
1. Abtheilung im Violinschlüssel	1	—
2. Abtheilung in beiden Schlüsseln	1	80
— Op. **167.** Leichte Geläufigkeitsübungen, progressiv geordnet, mit Fingersatz, als Vorbereitung zu den Etuden Op. 85	2	—
— Op. **85.** Etuden für den Clavierunterricht in leichten Passagen, stufenweise zur gleichmässigen Uebung beider Hände, als Fortsetzung der Etuden Op. 167. Heft 1, 2 . . . . . à	2	—
— Op. **219.** Zehn Etuden für die Mittelstufe	1	80
— Op. **185.** 12 Clavieretuden der höheren Unterrichtsstufe. Heft 1 2 . . . . . à	2	—
— Op. **242.** Kleine Schule der Geläufigkeit ohne Octavspannungen. Heft 1, 2 . . . . . à	2	—

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER

WIEN, C. A. SPINA — HAMBURG, AUG. CRANZ

Verlags- und Kunst-Handlung

142



M.I.

EPSTEIN'S

COMPOSITIONS.

INTERNATIONAL FANTASIA	DUET	2.50
POLONAISE	SOLO	75
GRAND OPERATIC FANTASIA	DUET	2.50
POLKA CAPRICE	SOLO	1.00
CALIFORNIA VALSE	SOLO	1.00

SAINT LOUIS

Kunkel Brothers.

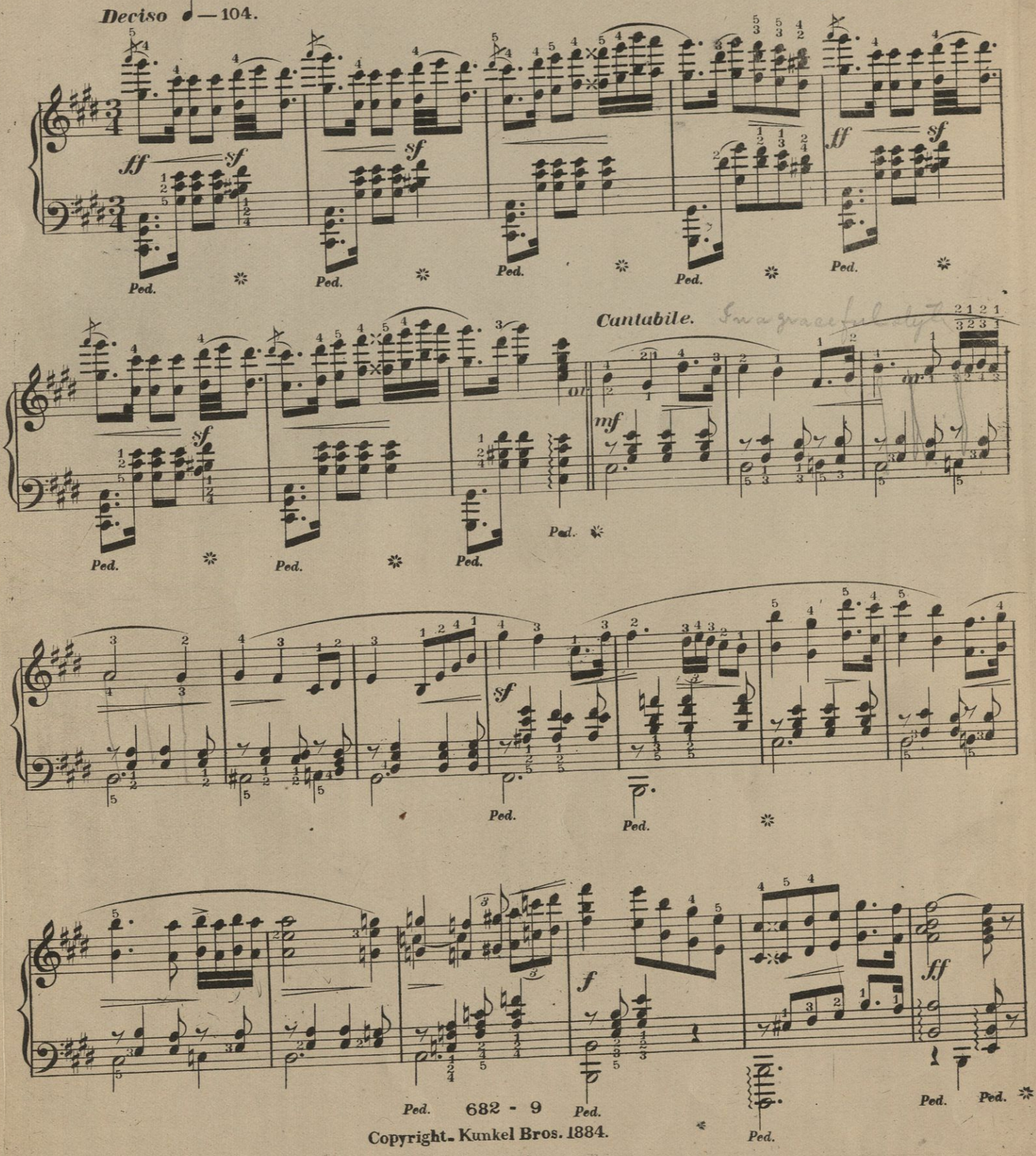
p 1143

POLONAISE.

MORCEAU de CONCERT.

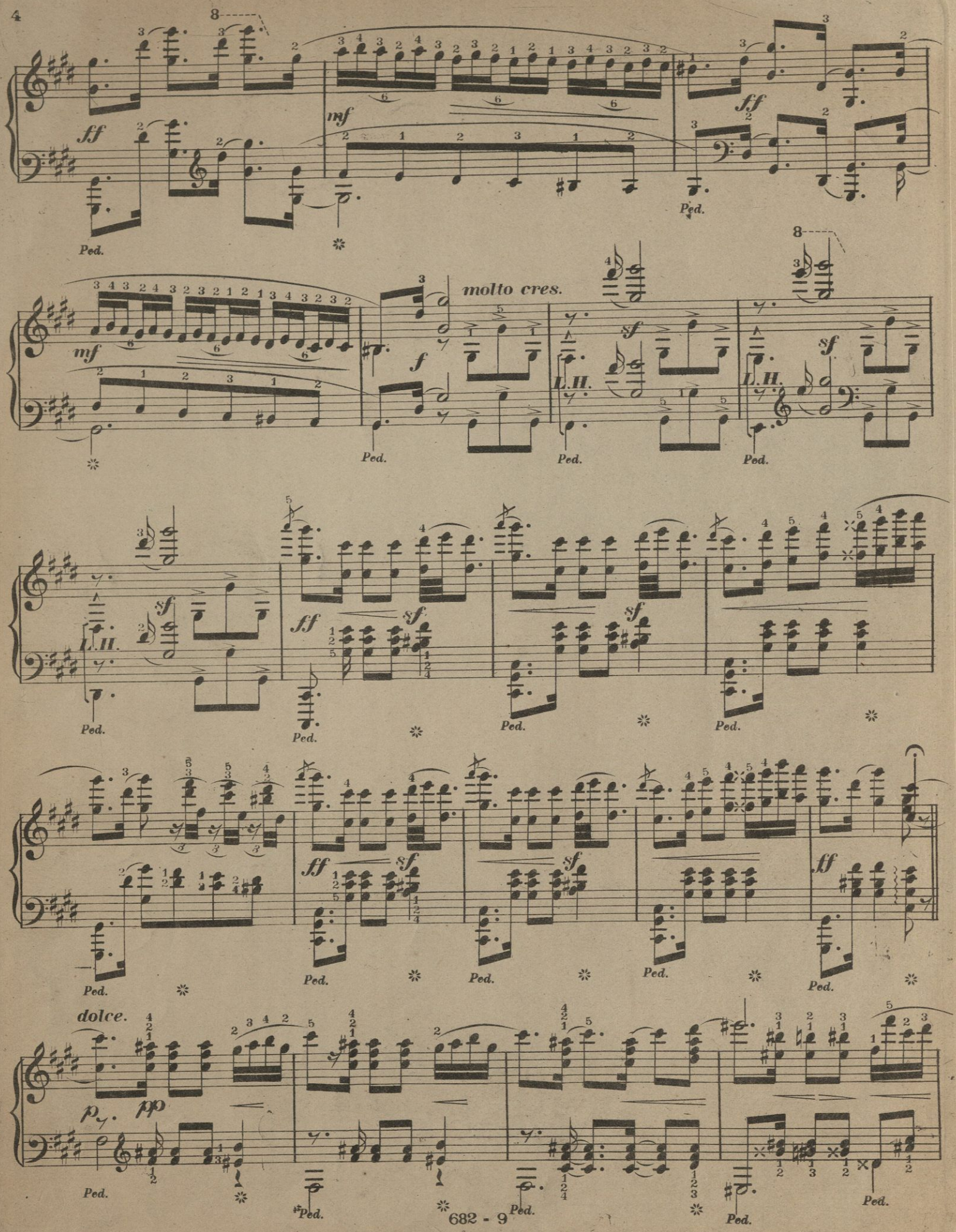
M. I. Epstein Op. 33.

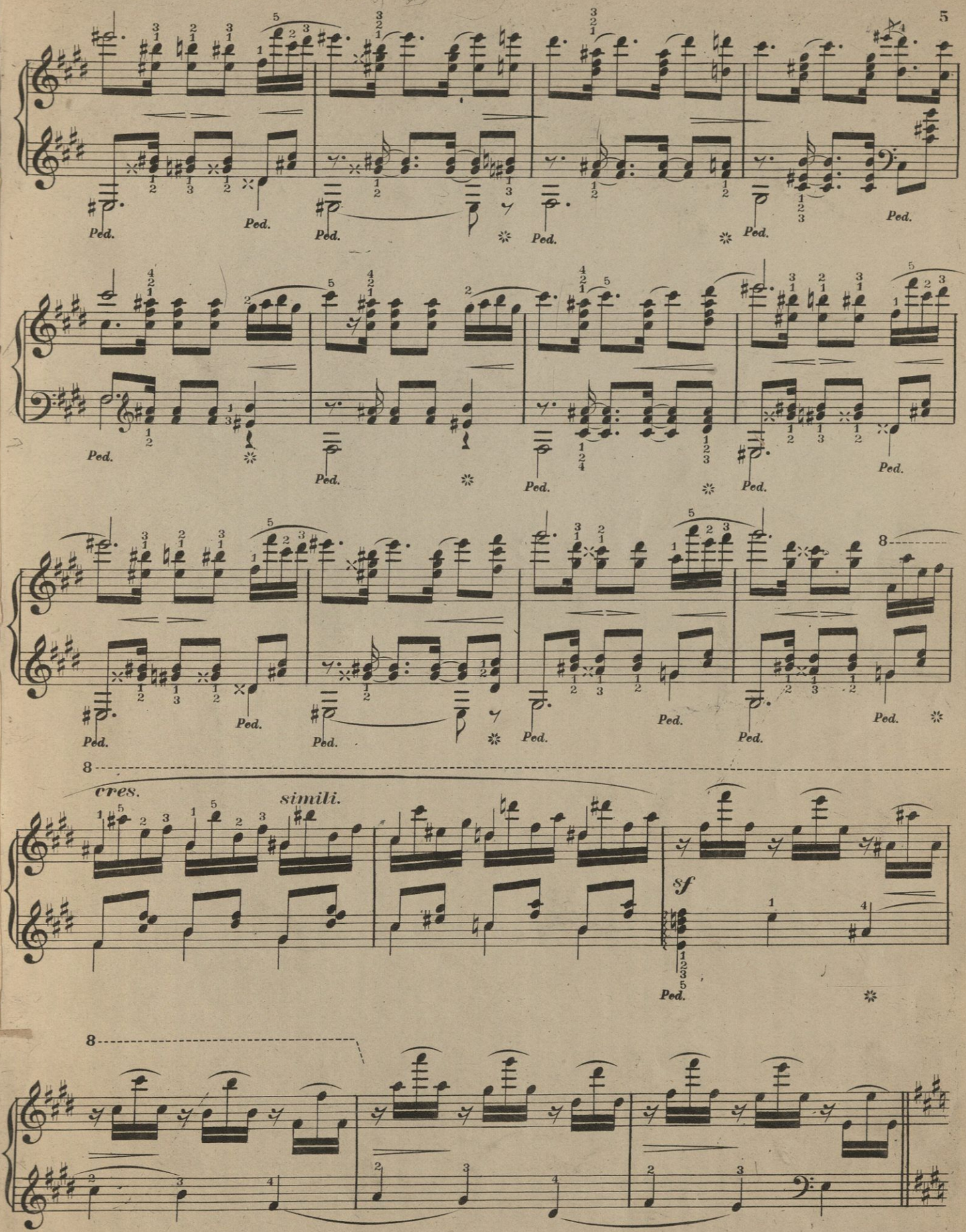
Deciso ♩ — 104.



682 - 9

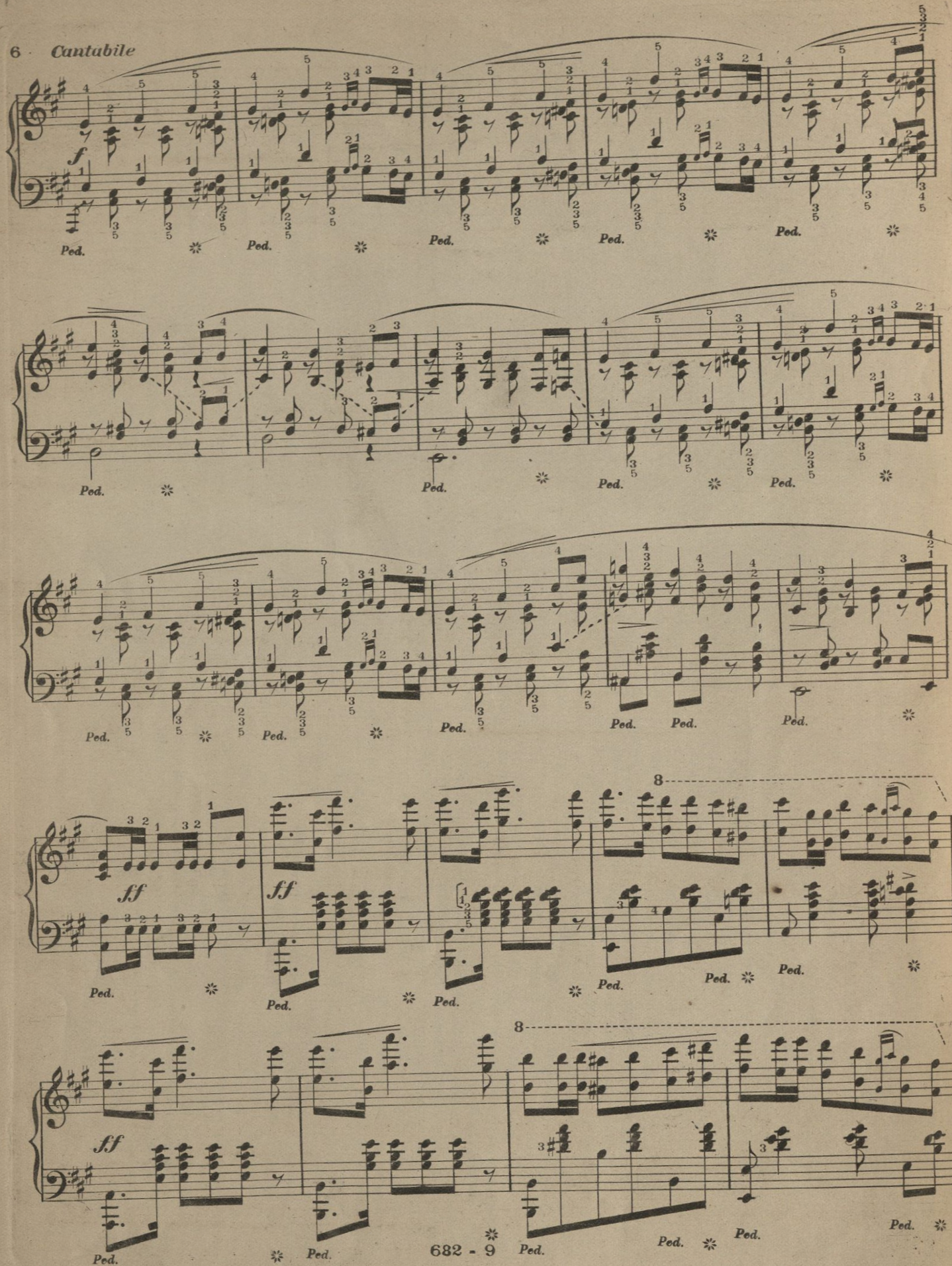
Copyright. Kunkel Bros. 1884.

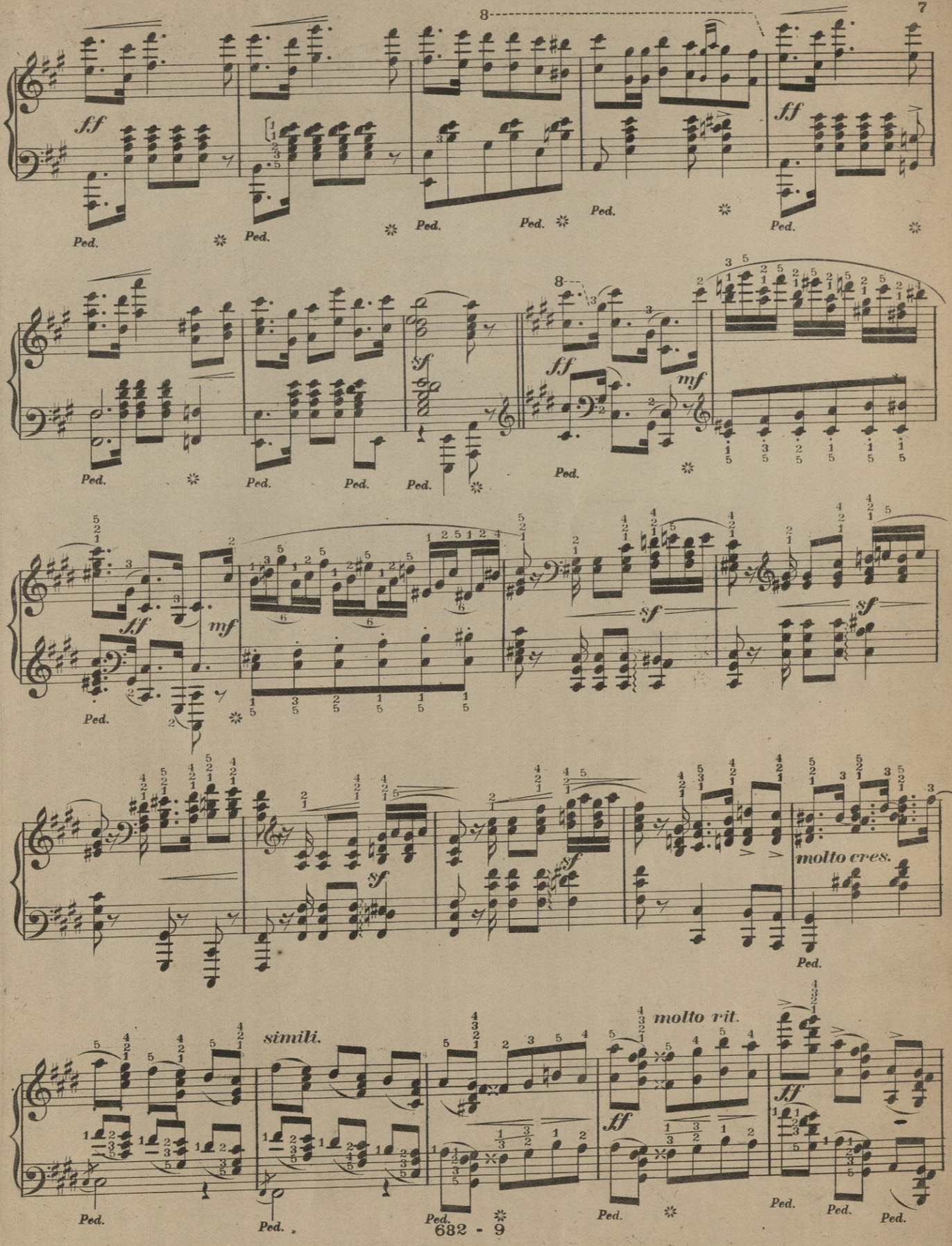

ff
mf
ff
Ped.
mf
molto cres.
f
sf
L.H.
sf
L.H.
sf
L.H.
ff
sf
sf
ff
sf
sf
ff
dolce.
p
pp
Ped.



This piece is one of five that appeared in Kunkel's Musical Review for October 1884.

6 *Cantabile*




ff
Ped.
sf
mf
molto cres.
simili.
molto rit.

8

Cadenza.

Volante.

simili.

or thus.

or thus.

or thus.

or thus.

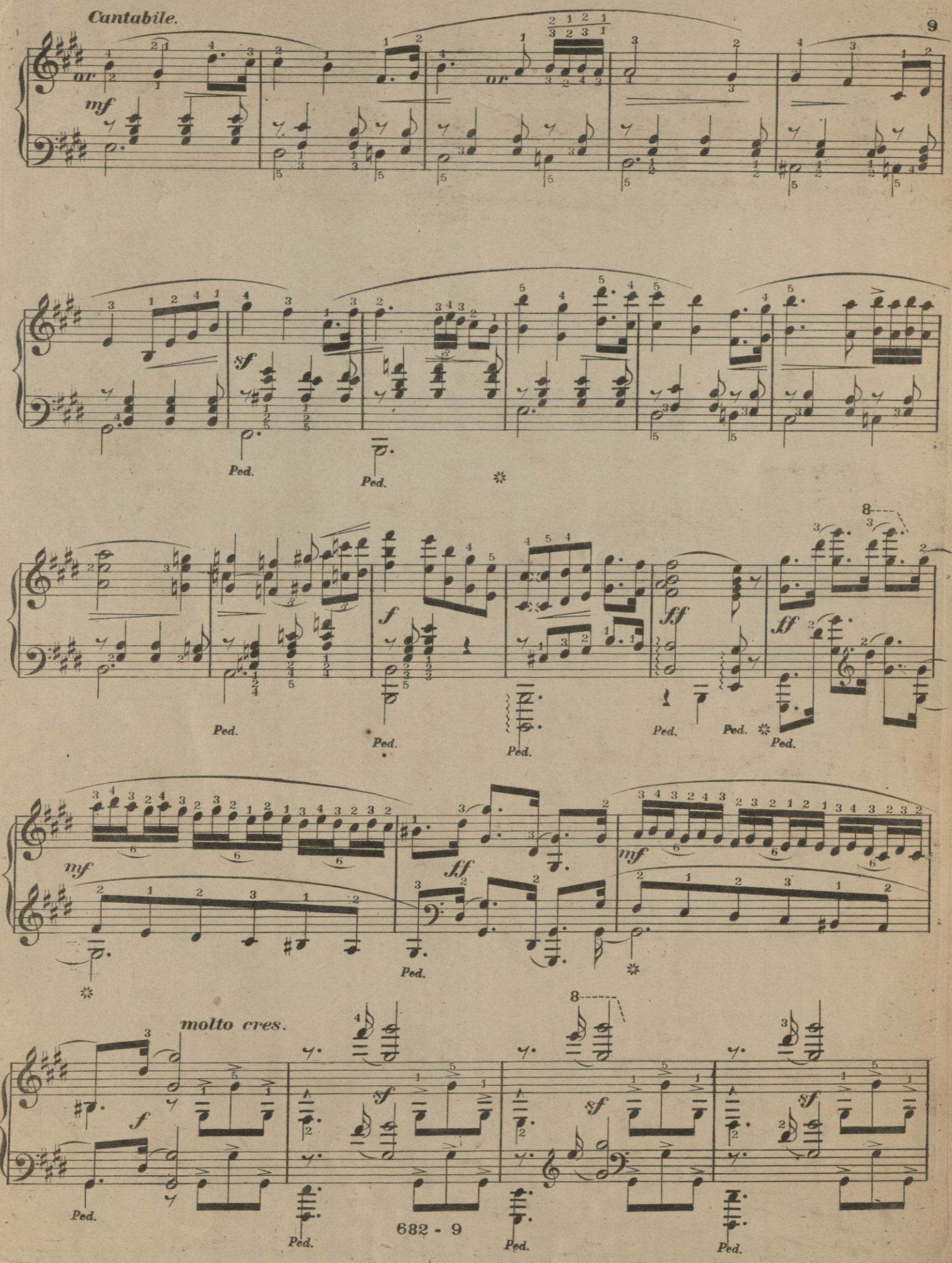
ff

ff

ff

sf

Ped.


Cantabile.
or
mf
sf
Ped.
f
ff
molto cres.

or thus.

or thus.

ff

Ped. * Ped. * Ped.

8 *accel.*

ff

Ped. * Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. *

8

ff

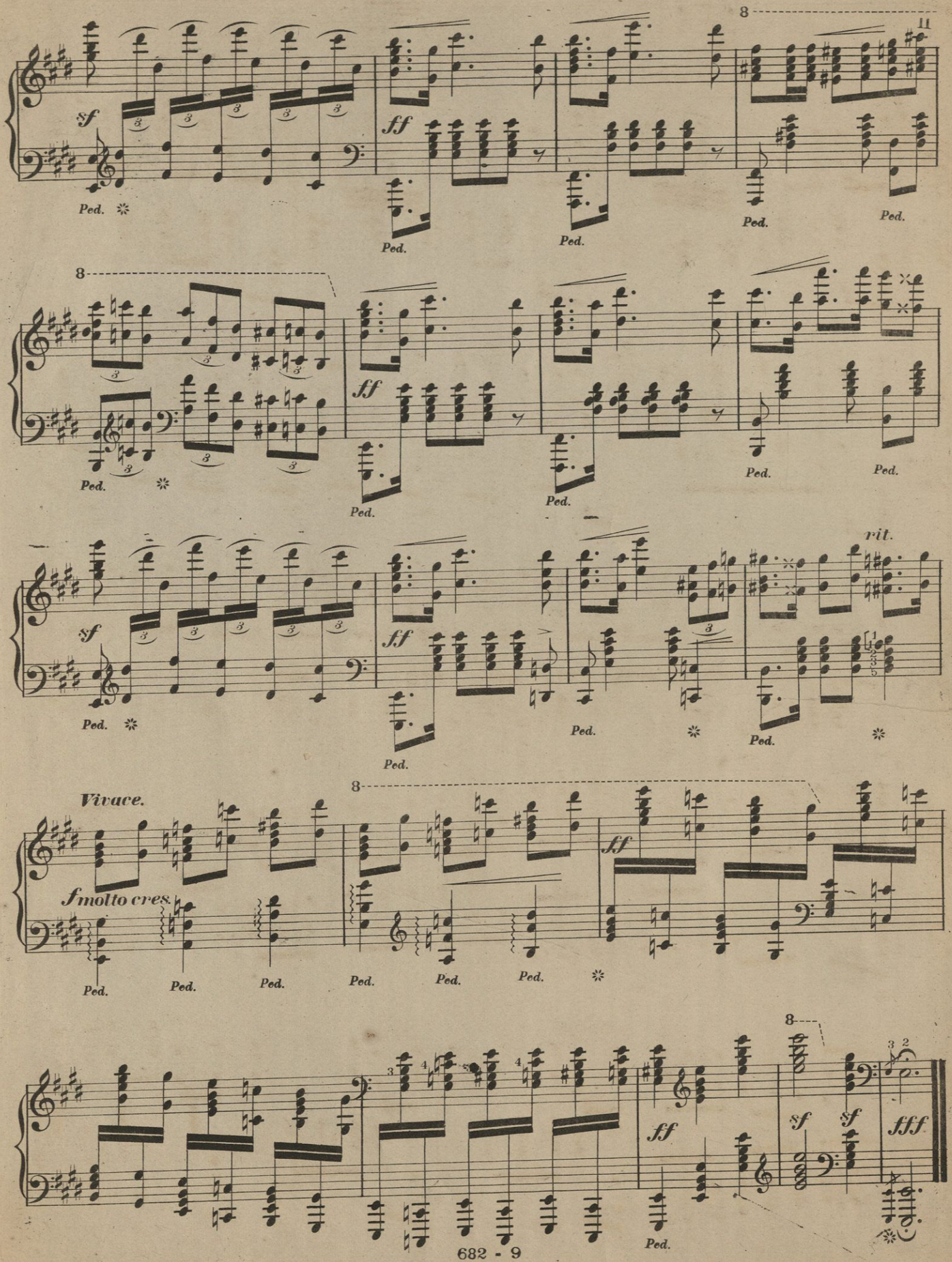
Ped. *

a tempo.

rit.

ff

Ped. Ped. Ped. Ped.


sf
ff
Ped.
8
11
rit.
Vivace.
fmolto cres.
sf
fff

KUNKEL'S ROYAL EDITION.

SERIES No. 3.

Ascher, Joseph.
Les Gouttes d'Eau (Drops of Water), op. 17..... 60

Bachman, G.
Les Sylphes, Valse Caprice..... 50

Behr, Francois.
Gavotte Pompadour, op. 499..... 25

Bendel, Franz
Dornroeschen, (Thorn-Rose), op. 140..... 60

Blumenthal, J.
Les Deux Anges. (The Two Angels,) op. 8..... 75

Durand, A.
Valse in E flat, "Love Light," op. 83 60

Eilenberg, R.
The Midgets. Les Gnomes. Gavotte Moderne, op. 29..... 40

Godard, Benjamin.
Gavotte, op. 16..... 35
Deuxième Mazurke, op. 54..... 50
Au Matin, (At Morn,) op. 83..... 35

Gottschalk, L. M
Op. 2, Bamboula—*Danse des Nègres*..... 75
Op. 5, Le Bananier—*Chanson Nègre*..... 35

Grutzmacher, Fr.
Song of the Siren, (Albumleaf), op. 66..... 35

Haydn, Joseph.
Perpetual Motion, Rondo Célèbre..... 40
Scherzo Célèbre, in G major..... 25
Menuet Célèbre, in E flat major..... 25

Ketterer, E
Caprice Hongrois, (Morceau de Concert,) op 7.... 75

Krueger, William.
La Harpe Eolienne (Rêverie), op. 25..... 60

Kullak, Theodore
La Gazelle, op. 22, Pièce Caractéristique..... 80

Liszt, Franz.
Valse Caprice, No. 6, Des Soirées de Vienne d' après, Franz Schubert..... 60

Loeffler, R.
The Lauterbach Maiden, op. 41..... 40

Loeschhorn, A.
Thine Forever, (Song without words), op. 66..... 25

Merkel, G.
Canzonetta, op. 174, No. 3 35

Meyer-Helmund, Erik
Nocturne, op. 28 60

Moszkowski, M.
Melody in F major 25

Nicode, J. L.
Barcarolle, op. 13, No. 3..... 25
Menuett, (from Sonate in F minor), op. 19..... 40

Oesten, Theodore.
Love in May (Maienliebe), op. 50..... 50
Gondellied, op. 56..... 35

Osborn, G. A.
La Pluie de Perles, op. 61..... 60

Paul, Jean.
March from Tannhæuser..... 50

Pauer, E.
La Cascade, op. 37. 60

Prudent, E.
Feu Follet, op. 16, No. 6 (Will-o'-the-Wisp)..... 75

Karganoff, G.
Petite Valse, op. 10, No. 2..... 25

Jadassohn, S.
Air de Ballet, op. 26, No. 3..... 25

Jensen, A.
Canzonetta 35

Zaremski, Jules.
Serenade espagnole, op. 26..... 60

Behr, F.
(Drei kleine Clavierstücke) in one book..... 35
No. 1, Moorish Serenade, (Maurisches Ständchen), op. 312.....
No. 2, Bohemian Melody, (Böhmisches Liedchen), op. 503.....
No. 3, Little Trumpeters Melody, (Melodie des kleinen Trompeters), op. 503.....
Posthornklänge (Posthorn Tones), op. 575..... 25

Liszt, F.
12th Rhapsodie..... 1 25

Schulhoff, I.
Tarantella, op. 54..... 75

Moszkowski, Maurice.
Bourée, op. 38, No. 1..... 50

Smith, Sidney.
Lilley of the Valley, Mazurka (Die Lilie des Thales), Op. 14..... 60
Carillon de Noël (Gavotte et Musette), op. 209.... 60

Chaminade, C.
Fleur de Printemps (Spring Flower)..... 25

Spindler, Fritz.
Vergissmeinnicht (Forget Me Not),..... 25
Norwegisches Fischerlied (Norwegian Fisher-song. Song without words..... 25
Philopena (Vielliebchen) Gavotte..... 25

Raff, Joachim.
La Polka de la Reine Caprice, op. 95..... 75

Reichelt, Carl.
A la Hongroise..... 35

Richards, Brinley.
Warblings at Eve, op. 71..... 50

Ritter, Theodore.
Le Chant du Braconnier, op. 26..... 60
(The Poacher's Song.)

Rheinberger, J.
La Chasse, op. 5, No. 1..... 50

Rosellen, H.
Song of the Roses, op. 31, No. 1 (Le Trémolo)..... 50

Rubinstein, Ant.
Lichtertanz der Bräute von Kaschmir, Balletmusik aus der Oper "Feramors"..... 35

Scharwenka, Philip
Menuetto..... 25

Scharwenka, X.
Polish Dance, op. 3, No. 1..... 50

Scholtz, Hermann
Am Springbrunnen, (At the Spring)..... 40

Schulhoff, J.
Première Grande Valse Brillante, op. 6,..... 75
Galop di Bravura, op. 17..... 60
Seconde Grande Valse Brillante, (Alboni) op. 20, 60
Carnival of Venice, op. 22..... 1 00
Chant du Berger, op 23, No. 1..... 25
Danse Rustique, op. 23, No. 3..... 35
Souvenir de Varsovie, (Mazurka) op. 30..... 35
Souvenir de Kieff, (Mazurka) op. 39..... 35

Schubert, F.
Impromptu, in A flat, op. 142, No. 2..... 35

Seeling, Hans.
Loreley, op. 2 35
Barcarolle, op. 9..... 35
Schilflieder, op. 11, No. 3..... 25
Der Gnomentanz, (Etude), op. 10, No. 3, (Dance of the Gnomes)..... 25

Spindler, F.
Rippling Waves, op. 6 (Wellenspiel)..... 50
Trot du Cavalier (Husarenritt) op. 140..... 40
Shower of Blossoms, op. 202..... 50

Smith, Sidney.
Mountain Stream, op. 13..... 75
A Starry Night, op. 36..... 75

Strauss, J. and J.
Pizzicato Polka, op. 122..... 35

Tschaikowsky, P.
Chant Sans Paroles, op. 2, No. 2..... 25
Barcarolle, (June), op. 37..... 40

Wilson, G. D.
The Shepherd Boy..... 35

Wolff, Bernhard.
Gypsy Dance (Zigeunertanz) op. 83..... 35

Wollenhaupt, H. A.
La Gazelle, (Polka de Salon). op. 23, No. 2..... 50
Valse Styrienne, op. 27, No. 2..... 40

Wyman, A. P.
Silvery Waves..... 75

Lange, G.
Songsters of the Grove, (Idyl), op. 88..... 60
In the Country (Auf dem Lande), op. 292..... 25

Lichner, Heinrich,
Arioso, op. 34..... 25
(The Banjo, Burlesque Ethiopian)..... 50
Resolution (Fester Entschluss), op. 84..... 25

Giese-Ketterer.
Floweret, Forget me not, Gavotte, (Blümlein Vergissmeinnicht), op. 220..... 35

Ketterer, Eugene.
Op. 254, Success, Polka..... 60

Gillet, Ernest.
From the Ball (Loin de Sal)..... 35
Babbling (Babilage)..... 25

Bohm, Carl.
Murmuring Spring (Murmelnder Quell)..... 60
Joyful Promenade (Fröhlicher Spaziergang)..... 50
Im Dämmerstündchen (At Twilight), op. 323..... 50

Loeschhorn, A.
Op. 96, Good Night (Gute Nacht)..... 20

Kœlling, C.
Op. 158, Shower of Roses, Impromptu..... 50

Paderewski, J. J.
Op. 14, Menuet (Simplified)..... 35

Oesten, Theodore.
The Organ Man, (Aria and Waltz), op. 65, No. 1. 35

Haberbier, Ernest.
Gondellied, op. 53, No. 2..... 25

Hændel, G.
Harmonious Blacksmith, (Aria con variazioni).. 60

Raff, Joachim.
Rigaudon, op. 204, No. 3..... 75
Rigaudon, (Edition for the young pianist)..... 35

155

Note book.

156

LICHTERTANZ DER BRÄUTE VON KASCHMIR.

No 2. Ballétmusik aus der Oper Feramors.

Allegretto. ♩=100.

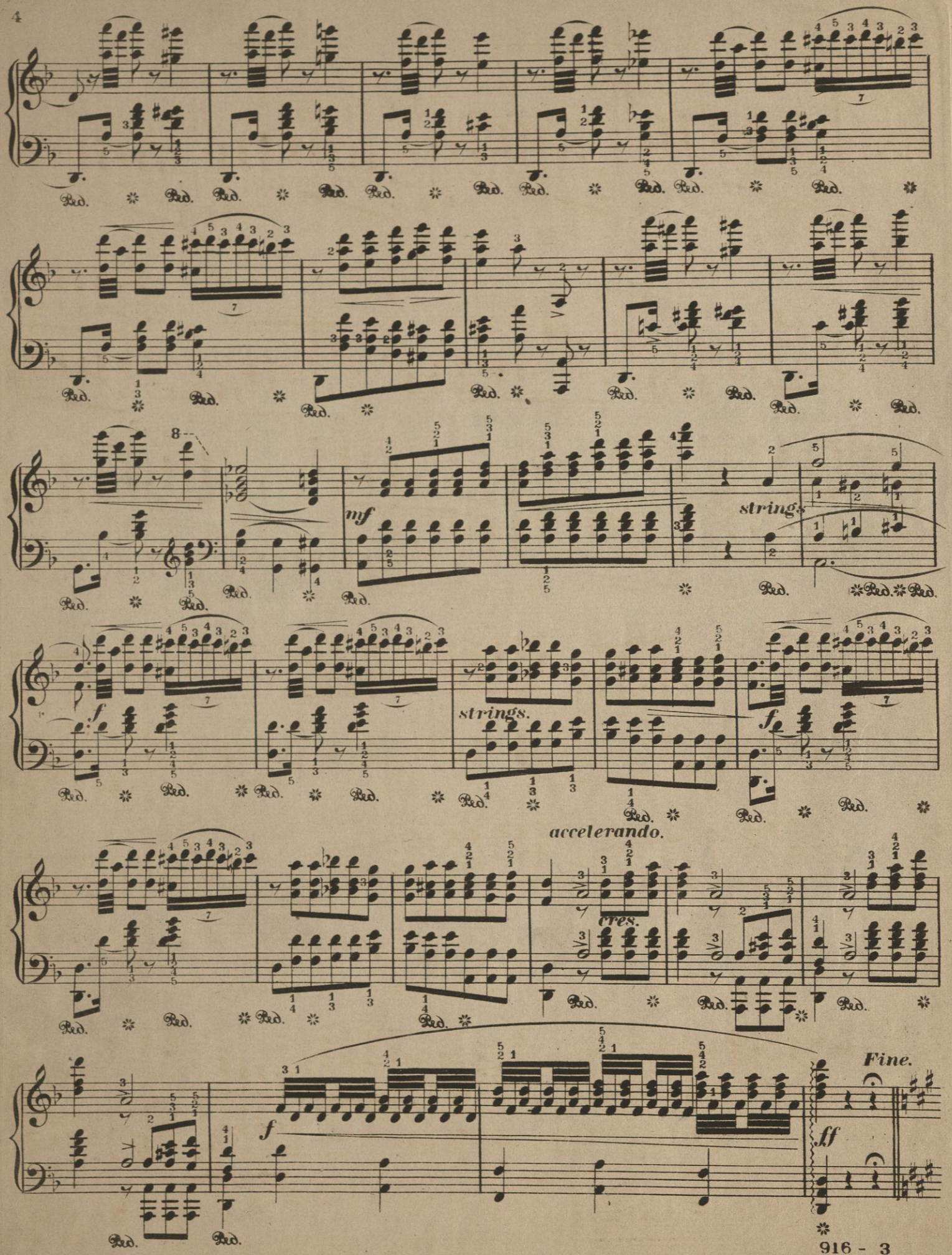
Anton Rubinstein.

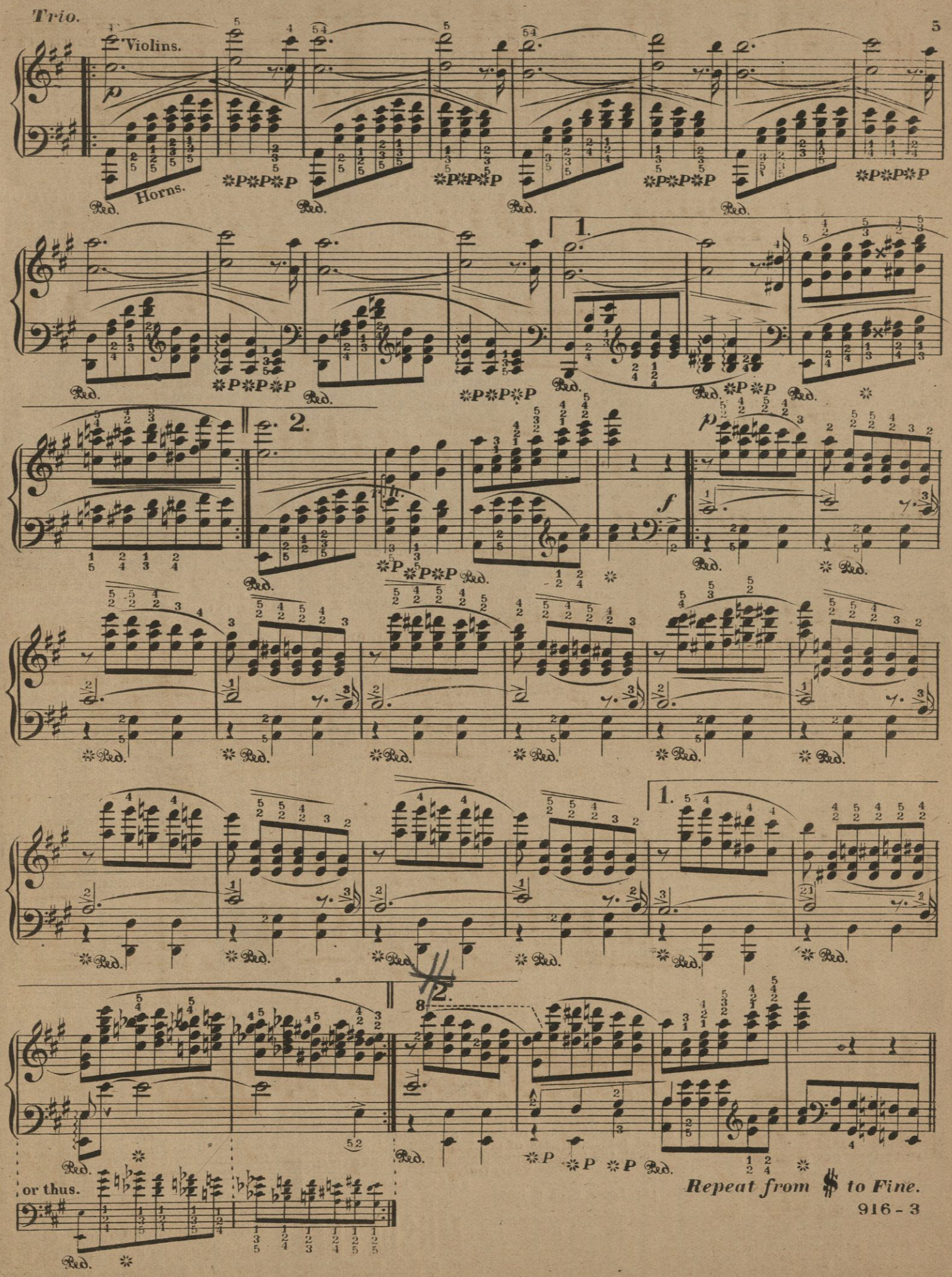
Allegro moderato. ♩=88.

1. 2.

Piccolo. *Flute.* *Oboe.* *Clarin.* *Bassoon.*

Copyright_Kunkel Bros. 1887.


mf
strings
f
strings.
f
accelerando.
cres.
f
Fine.
ff



Repeat from $ to Fine.

159

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Litterateur and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

Gentlemen:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

Dear Sirs:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

Farmington, Conn.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

Fort Scott, Kan., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 cts. This Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

MUSIC FREE! Send 25 cents for Mailing and in Return Receive **$5 to $7** WORTH OF MUSIC, consisting of from 8 to 25 Pieces; the latest of our publications for the purpose of introduction. Address,

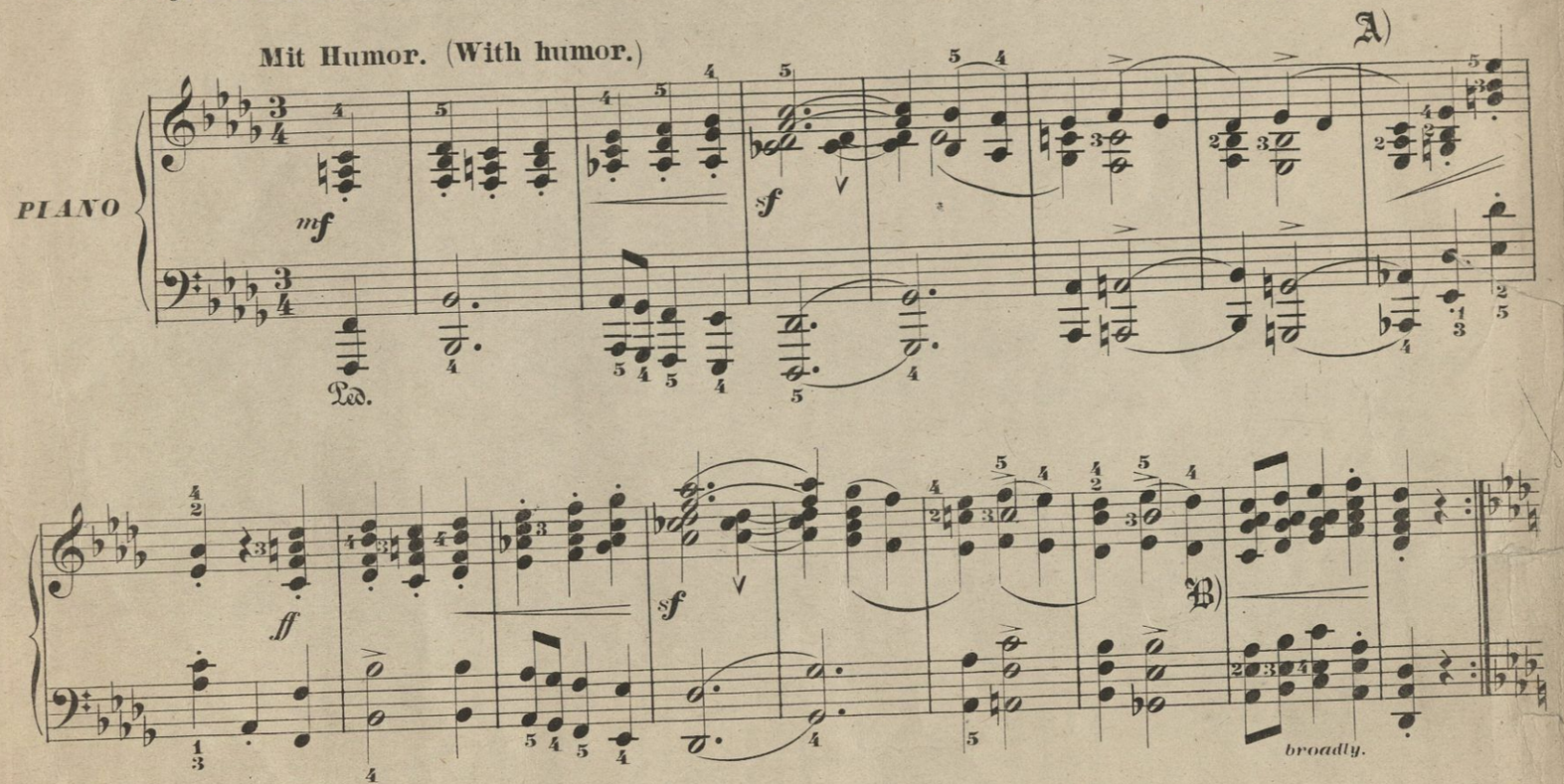
KUNKEL BROS.
612 Olive Street, ST. LOUIS, MO.

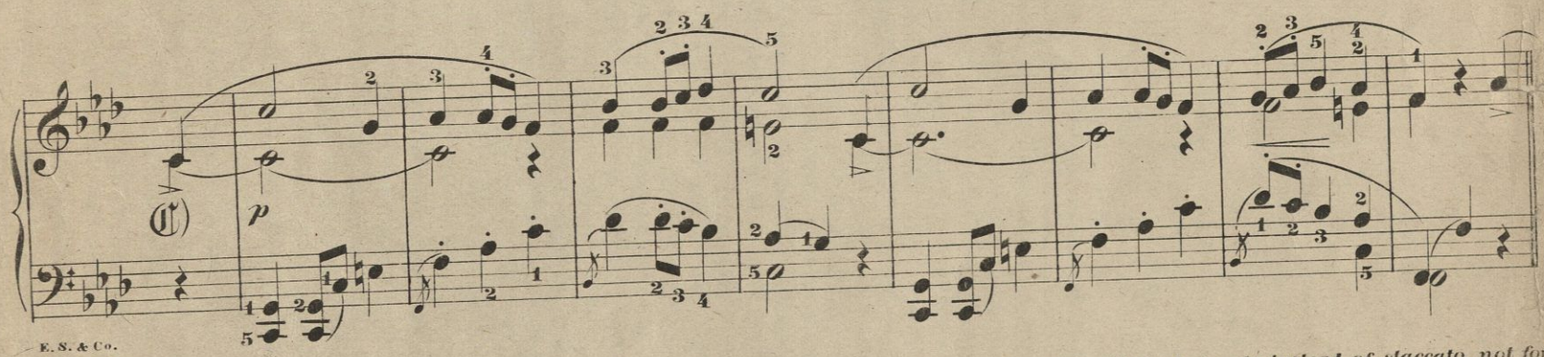
WHIMS!

Edited by B. BOEKELMAN.

Robert Schumann, Op. 12, № 4.
(Comp. 1837.)

Mit Humor. (With humor.)

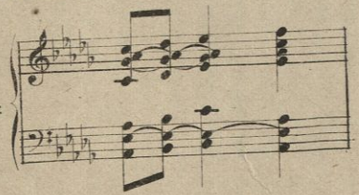


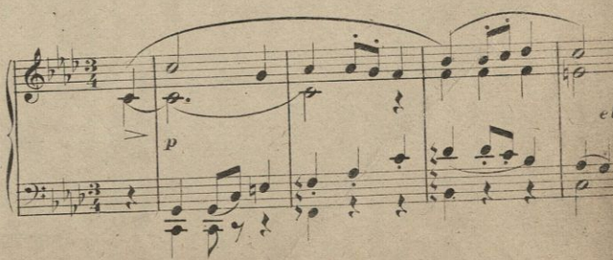


176=5

A) *To acquire technical certainty of execution at this place (measures 7 and 8), practice it until tired, legato instead of staccato, not forgetting the important, but, often neglected rule of beginning — not at the difficulty itself, but — somewhat before, according to the phrasing. Here, therefore, begin at the 2nd quarter-note of measure 6, and repeat daily till the difficulty is entirely overcome. So, too, at* B, *but in this case, as in a similar one in my edition of Chopin's Waltzes, Op. 34, № 1, Note 1, — the tones of the same sound are to be held, the hand making slowly a fan-like motion.*

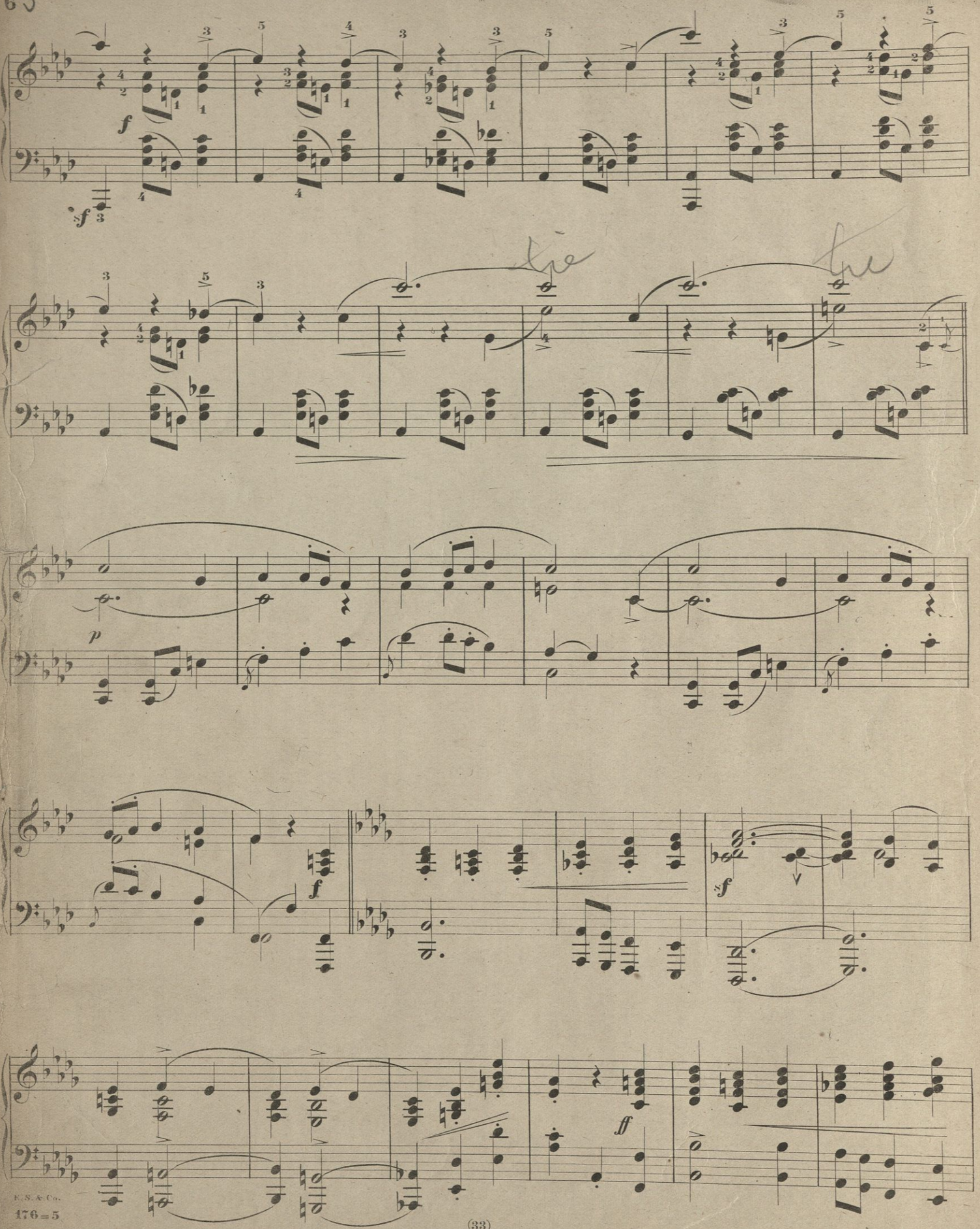
Thus:

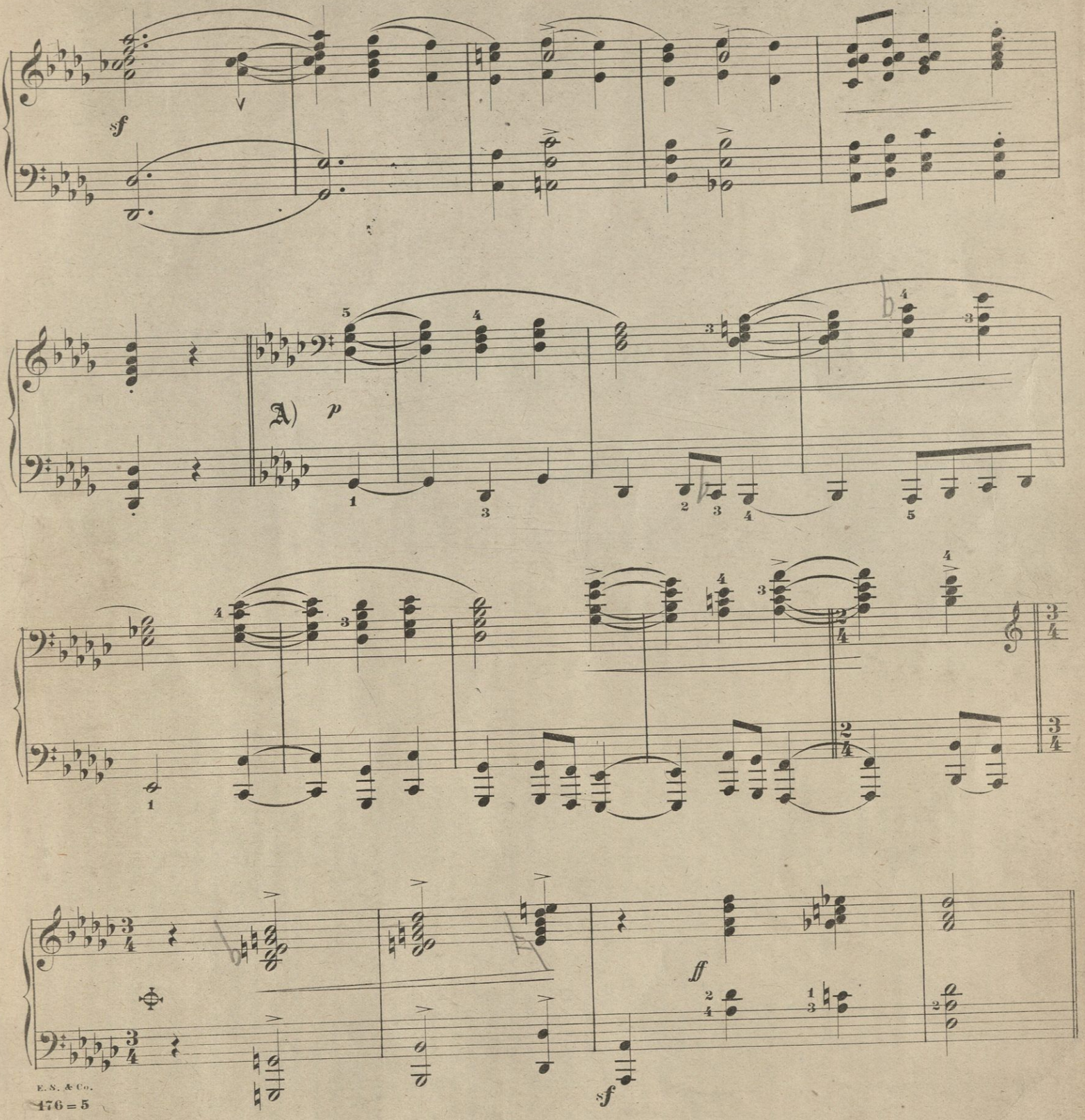




C) *This little "whim" of 8 measures is too often conceived as mostly three-voiced, the Bass-part being slighted. We give here the true reading of the first 4 measures:*

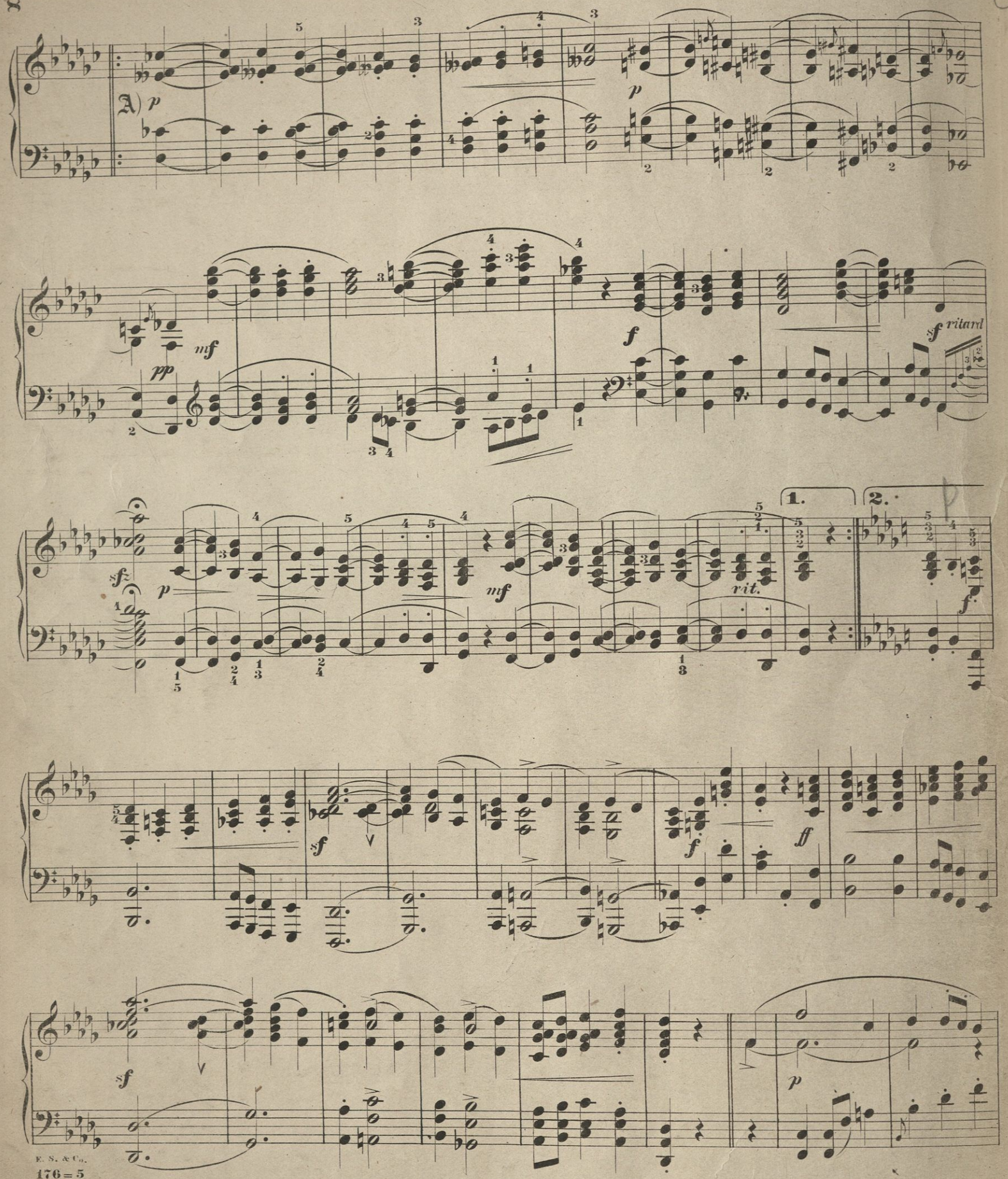
Copyright, 1876, by Edward Schubert & Co.


f
sf
p
f
sf
ff



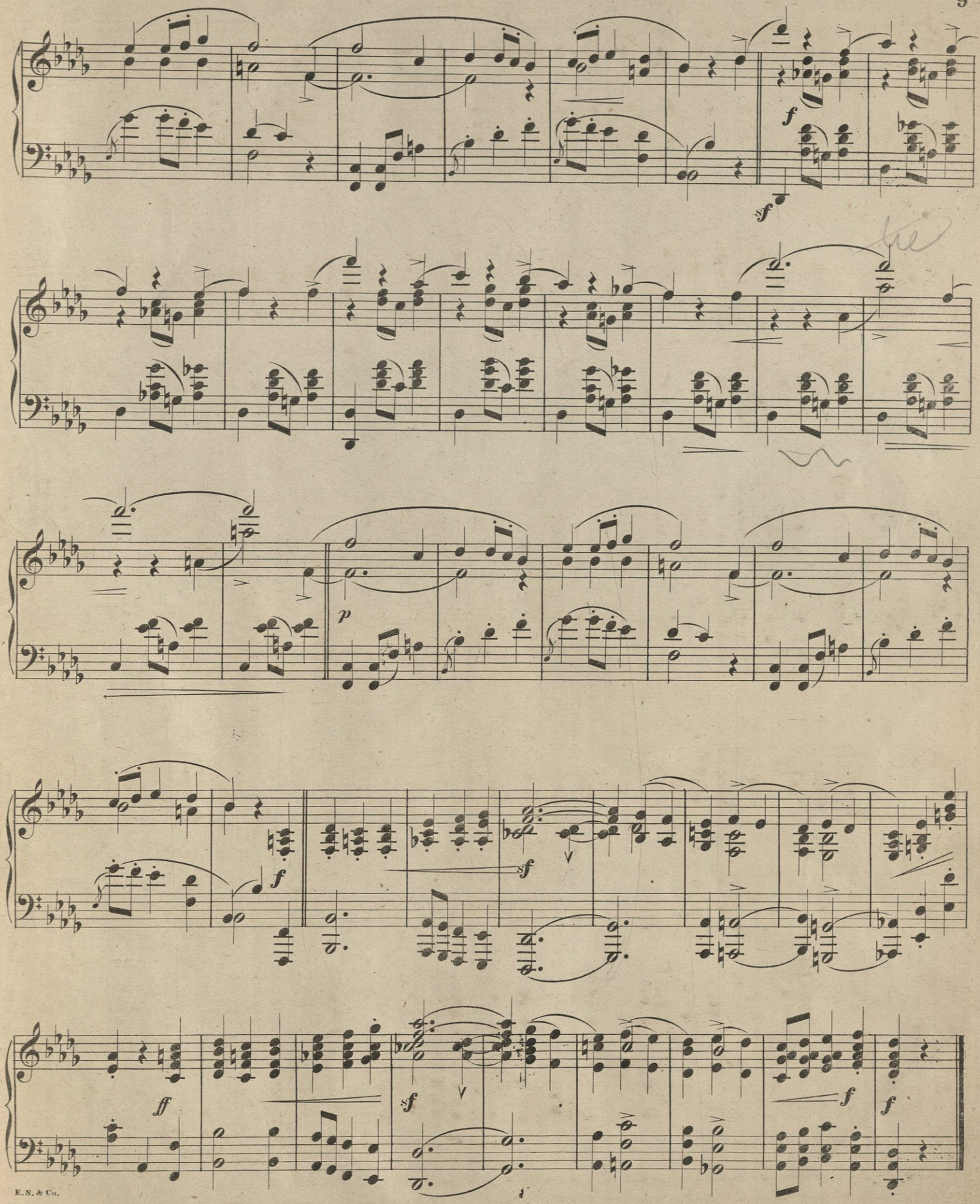
E.S. & Co.
476 = 5

A) *This middle phrase in G♭ (the Trio of the Scherzo) should, we think, be introduced, with a quieter humor, in a pensive mood; the train of thought gradually acquires intensity, till at the sign: ✠ it is abruptly broken off, as if in a sudden freak*



E. S. & Co.
176 = 5

A) *Here the chord of the Minor Ninth enters softly and gloomily: a more cheerful mood is introduced in measure 4 at the enharmonic change of the chord of the Minor Ninth on D♭ into the dominant Seventh-chord on E♯. These hints may guide the player in his interpretation.*


f
sf
p
sf
f
sf
ff
sf
f
f

SELECT PIECES

FOR THE

PIANO-FORTE.

BY

CELEBRATED AUTHORS.

CAREFULLY REVISED AND FINGERED.

Bach, J. S.	Gavotte in B. min. (St. Saëns.)	$ .35
Bach, J. S.	Gavotte in G. min.	.25
Bach, J. S.	Loure from 3d V'cello Suite.	.40
Bargiel, W.	op. 31. Marcia fantastica.	.50
Baumfelder, F.	op. 49. Rondo Mignon.	.30
Beethoven, L. v.	op. 33. Bagatelle.	.35
Beethoven, L. v.	Für Elise.	.50
Beethoven, L. v.	Sonatina in G.	.20
Behr, F.	op. 303. Turtle Dove Polka.	.50
Beringer, O.	A Village Holiday.	.35
Brassin, L.	op. 17. Nocturne.	.50
Brinkmann, M.	Farewell.	.25
Clementi, M.	op. 36, No. 1. Sonatina in C.	.30
Dupont, A.	op. 18. Chanson d'une Jeune Fille.	.50
Ehrlich, G.	op. 5. Barcarole.	.50
Field, J.	Fifth Nocturne.	.35
Gluck, R. von.	Gavotte (Brahms.)	.40
Godard, B.	op. 83. Au Matin.	.50
Godard, B.	Mazurka No. 2.	.75
Grieg, E.	Album Leaf.	.35
Haydn, J.	Rondo in A.	.50
Heller, St.	op. 73, No. 3. Cradle Song.	.25
Heller, St.	op. 81. Slumber Song.	.25
Henselt, A.	Chant du Printemps.	.25
Hoffmann, H.	Along the brook.	.30
Jensen, A.	op. 42. Canzonetta.	.35
Jensen, A.	The happy Wanderer.	.35
Jensen, A.	The Mill.	.35
Jensen, A.	Two Valses.	.25
Jungmann, A.	op. 217, No. 3. Will of the Wisp.	.35
Jungmann. A.	op. 96. Sighing for Home.	.25
Karganoff, G.	op. 6. Arabesques.	.60
Kirchner, T.	op. 7. Album Leaf.	.30
Koelling, C.	op. 157. Primevère.	.50
Krause, A.	op. 5. Etude in D. min.	.30
Krause, A.	op. 1, No. 1. Kinder Sonate in C.	.75
Kullak, T.	op. 62. { No. 1.—Once there was a little Princess. / No. 2.—The Clock. }	.25
Kullak, T.	op. 62, No. 7. Open Air Dance,	.25
Lange, G.	op. 31. Pure as Snow.	.50
Lange, G.	op. 44. New Spring.	.50
Lange, G.	op. 78, No. 2. Little Wanderer.	.50
Lange, G.	op. 78, No. 3. Heather Rose.	.35
Lange, G.	op. 243, No. 5. Spring's Messengers.	.25
Lichner, H.	op. 95, No. 1. Alpine Violet.	.35
Lichner, H.	op. 95, No. 2. On the Meadow.	.35
Lichner, H.	op. 95, No. 3. In happy Hour.	.35
Mendelssohn.	op. 16, No. 1. Andante con moto.	.35
Mendelssohn.	op. 16, No. 2. Scherzo.	.35
Mendelssohn.	op. 16, No. 3. Andante.	.50
Merkel, G.	op. 18, No. 1. Song of Spring,	.35
Merkel, G.	op. 31, No. 2. Happy Huntsman.	.25
Merkel, G.	op. 25. In the lovely month of May.	.50
Merkel, G.	op. 28. Polonaise in A.	.50
Moszkowski, M.	Scherzino.	.50
Moszkowski, M.	Study in G. maj.	.35
Oesten, T.	op. 202, No. 4. Doll's Dream.	.35
Oesten, T.	Fille du Regiment.	.30
Oesten, T.	Alpine Festival.	.30
Raff, J.	op. 94. Impromptu Valse.	.75
Rheinberger, J.	op. 5. The Chase.	.35
Rosenhain, J.	op. 39, No. 1. Andante et Rondo.	.60
Rubinstein, A.	op. 3. Melodie in F.	.35
Scarlatti.—Tausig.	Pastorale.	.35
Scharwenka, X.	op. 3, No. 1. Polish Dance.	.35
Schulhoff, J.	Menuett de Mozart.	.35
Schulz,—Weida J.	The merry Hunt.	.30
Schumann, R.	Traumerei & Romanze.	.35
Schumann, R.	{ The Huntsman's Song. / Joyous Farmer. }	.25
Spindler, F.	Spring's Messengers.	.30
Thome, F.	op. 29. In the Arbor.	.35
Thome, F.	Simplette.	.35
Voss, C.	Le petite Fleur.	.35
Wilm, N. von.	op. 12, No. 6. In the Woods.	.25
Wilm, N. von.	The Spinning Wheel.	.25

ARTHUR P. SCHMIDT,

154 TREMONT STREET, BOSTON, MASS.

NOCTURNE.

(Revised and fingered by Arthur Foote.)

LOUIS BRASSIN. Op:17.

Moderato.

Piano.

pp

dolce e legato.

Pedal simili.

cresc.

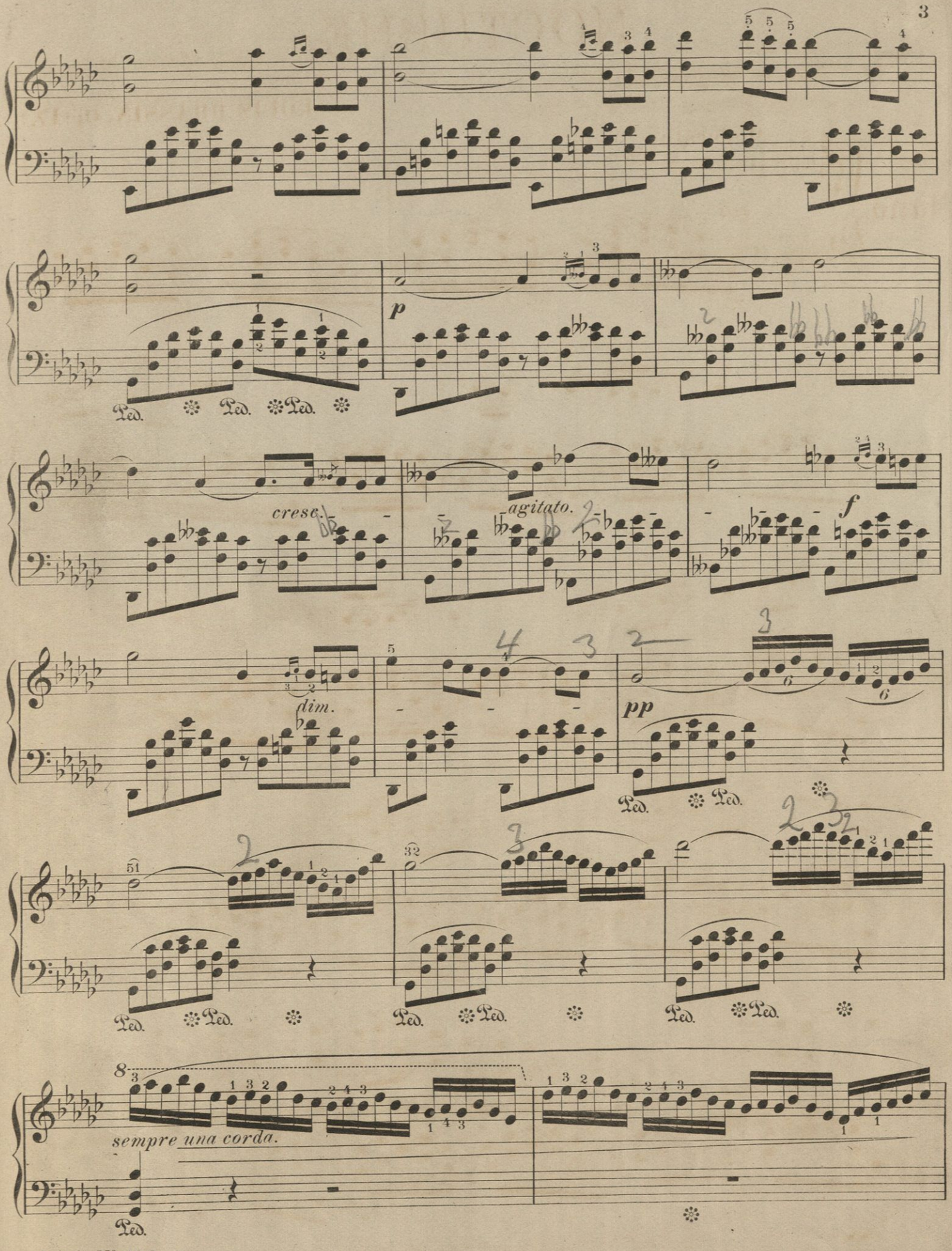
riten.

a tempo.

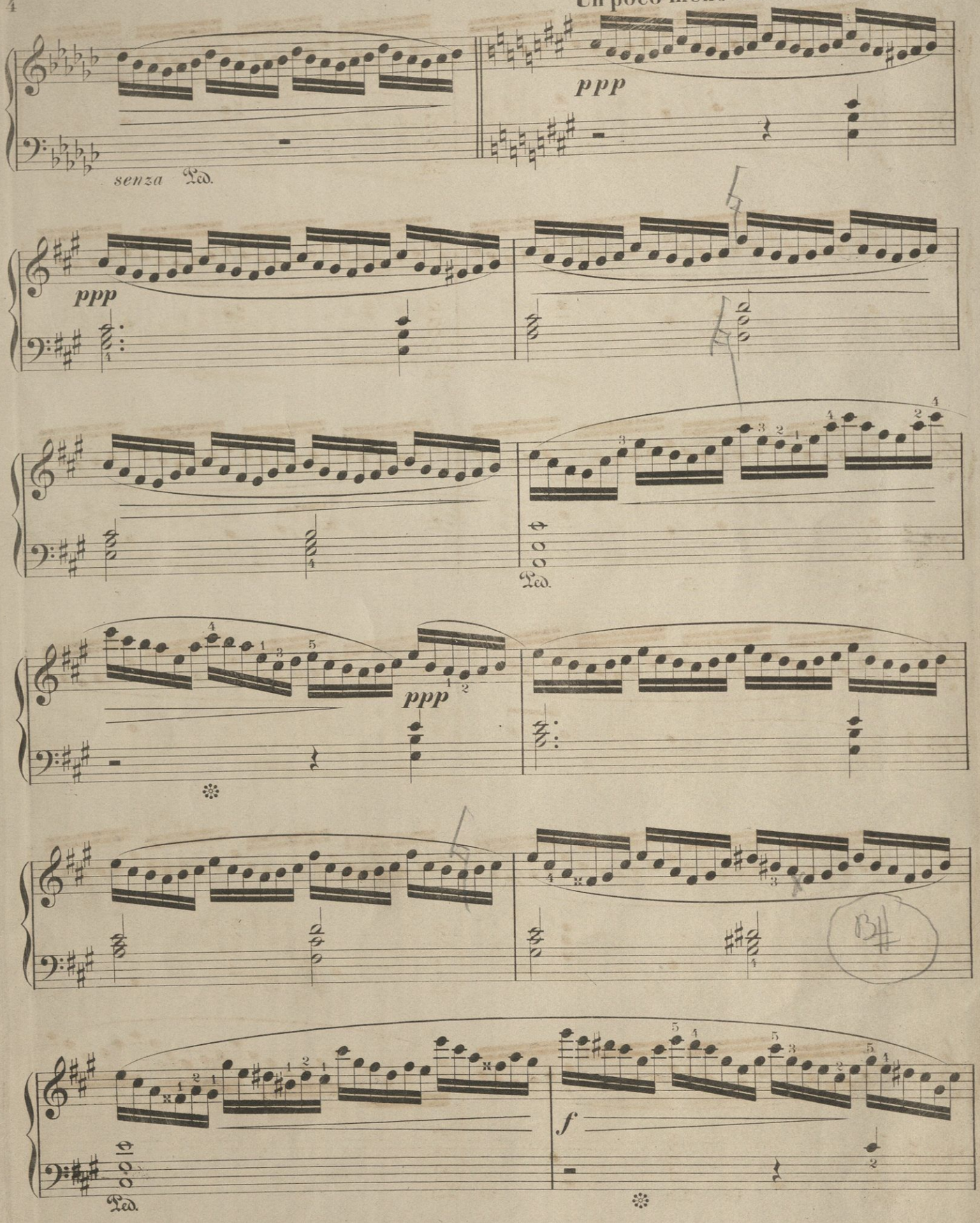
f

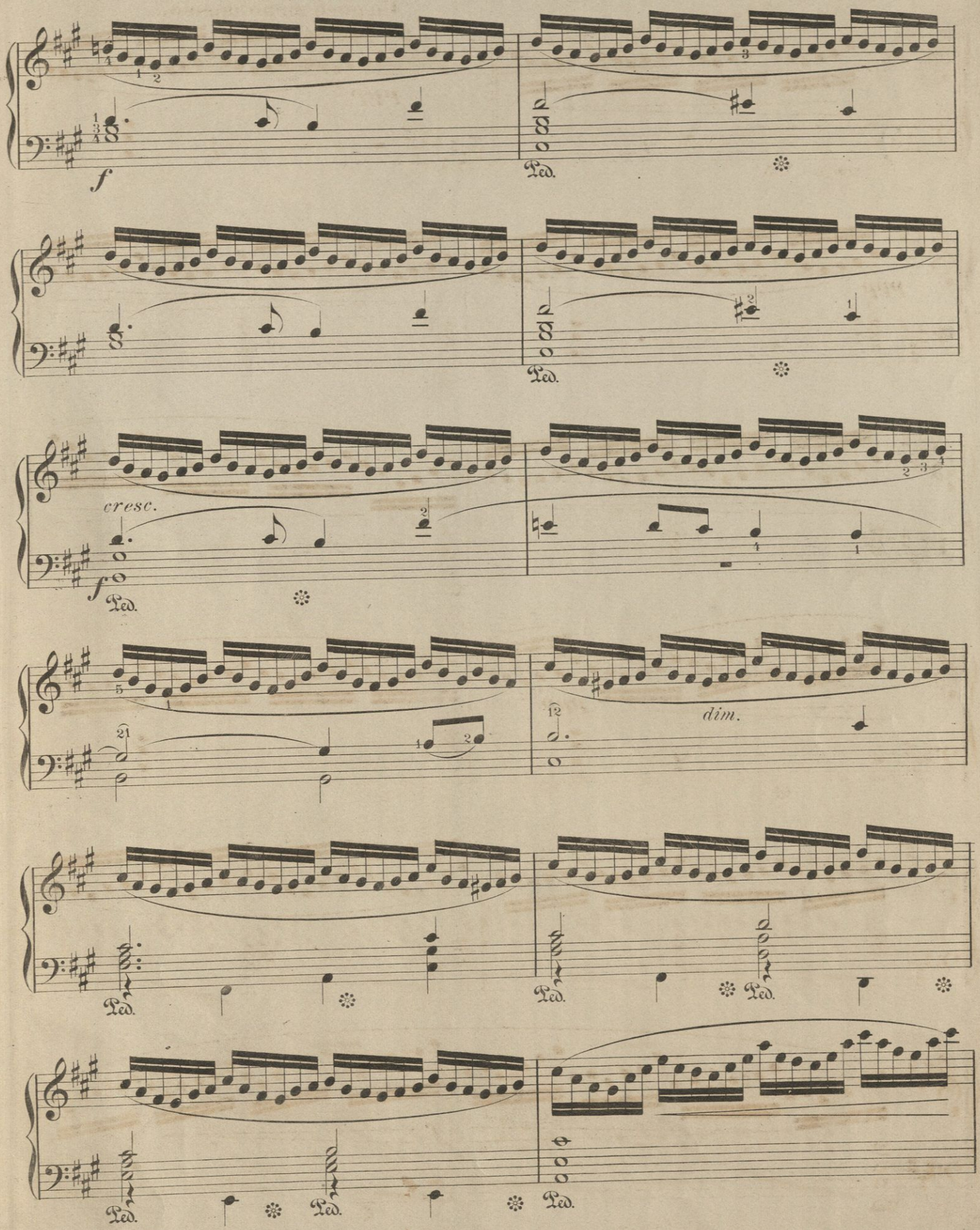
A. P. S. N° 336. 6

Copyright 1883 by Arthur P. Schmidt, Boston.


Ped.
p
cresc.
agitato.
f
dim.
pp
sempre una corda.

Un poco meno mosso.




f
Ped.
Ped.
cresc.
f
Ped.
dim.
Ped.
Ped.
Ped.
Ped.
Ped.

f

poco - - a - -

Ped.

poco cresc.

Ped. Ped. Ped.

f

Ped.

r. h.

f poco riten.

rit.

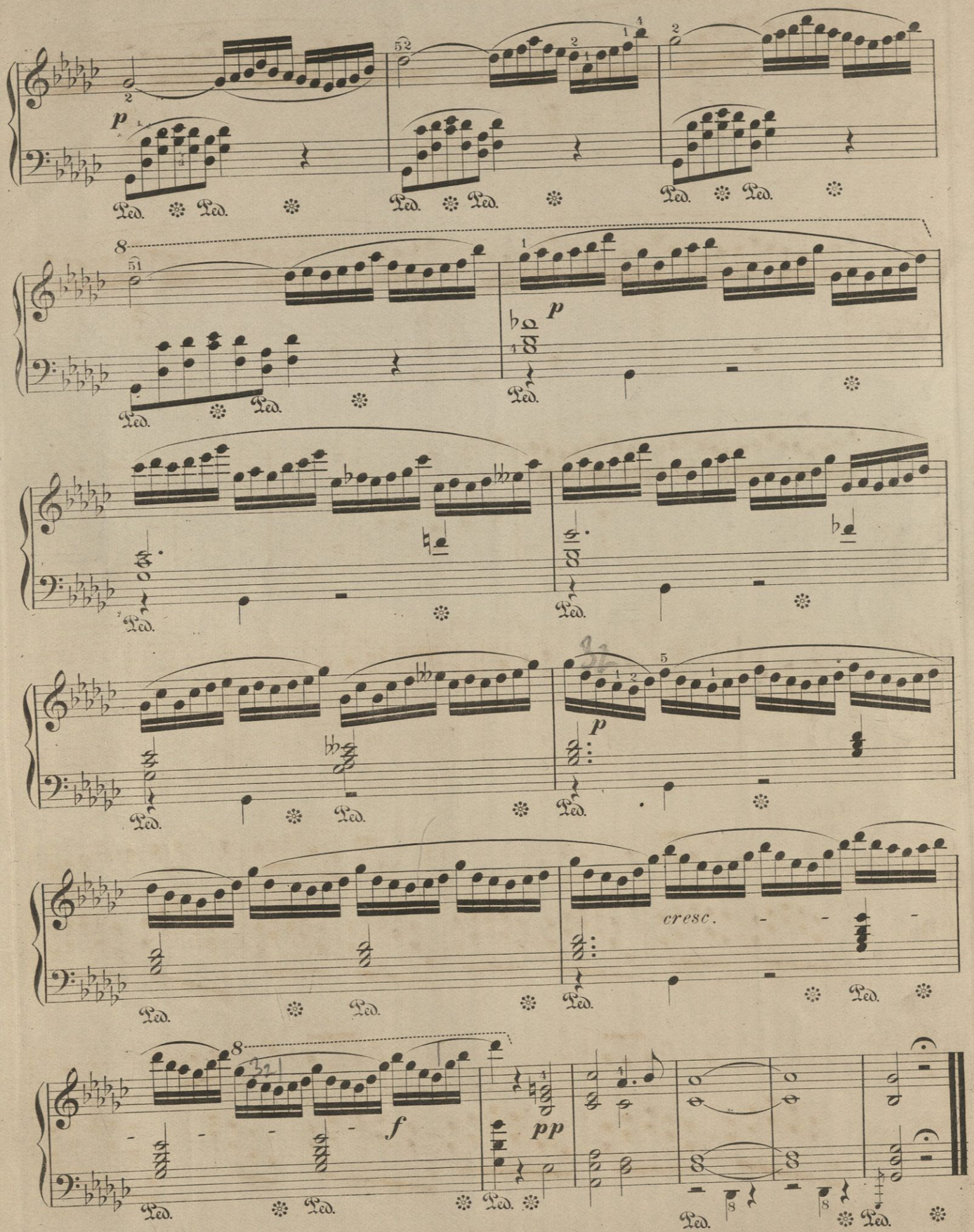
sf

Ped. Ped.

Tempo I°.

dolce. *p*

Ped. Ped.

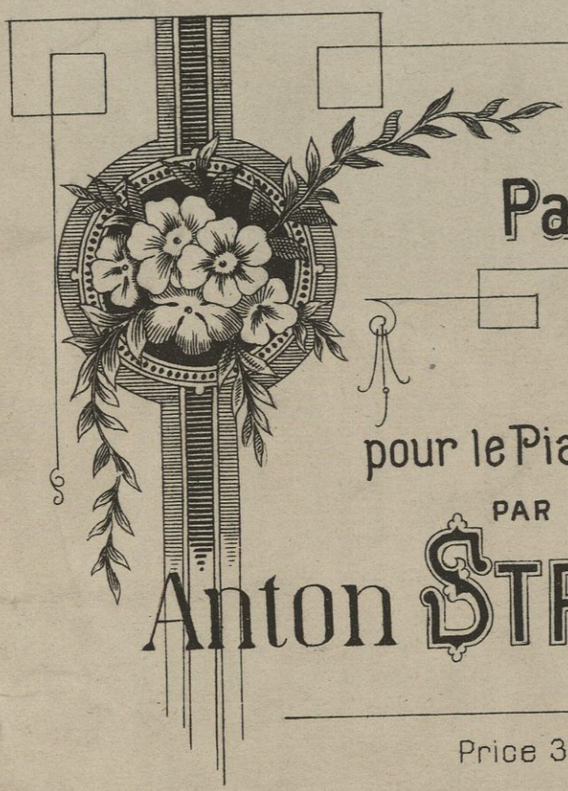

p
Ped.
8
p
cresc.
f
pp

175

TO

J.P. Latscha.

A Day Dream.



Paraphrase de Concert,

pour le Piano

PAR

Anton STRELEZKI.

Price 30c.

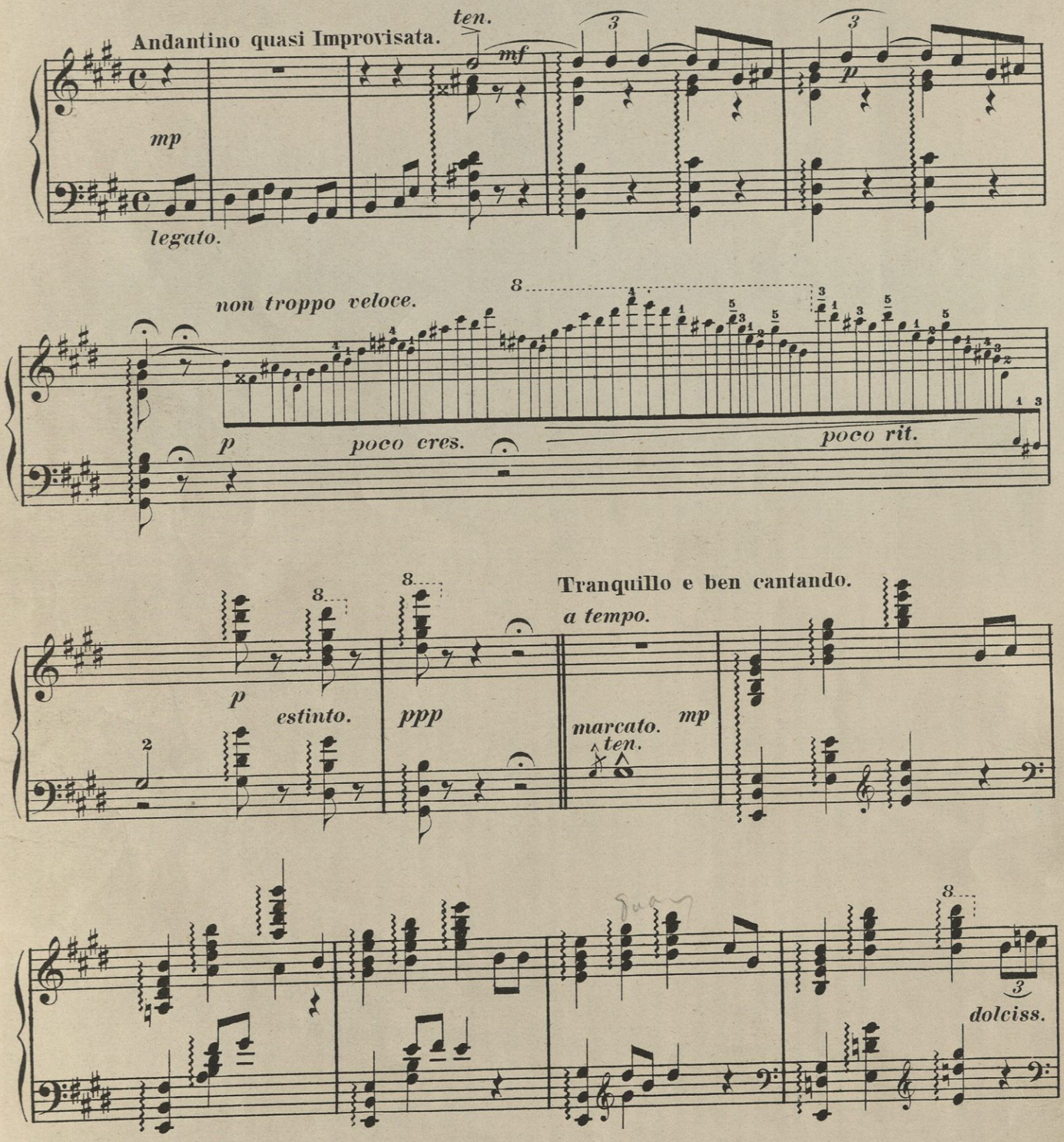
DETROIT, MICH.
DETROIT MUSIC COMPANY.
PUBLISHERS & IMPORTERS, 184 & 186 WOODWARD AVE.

Copyright 188 by Detroit Music Co.

DAY - DREAMS.

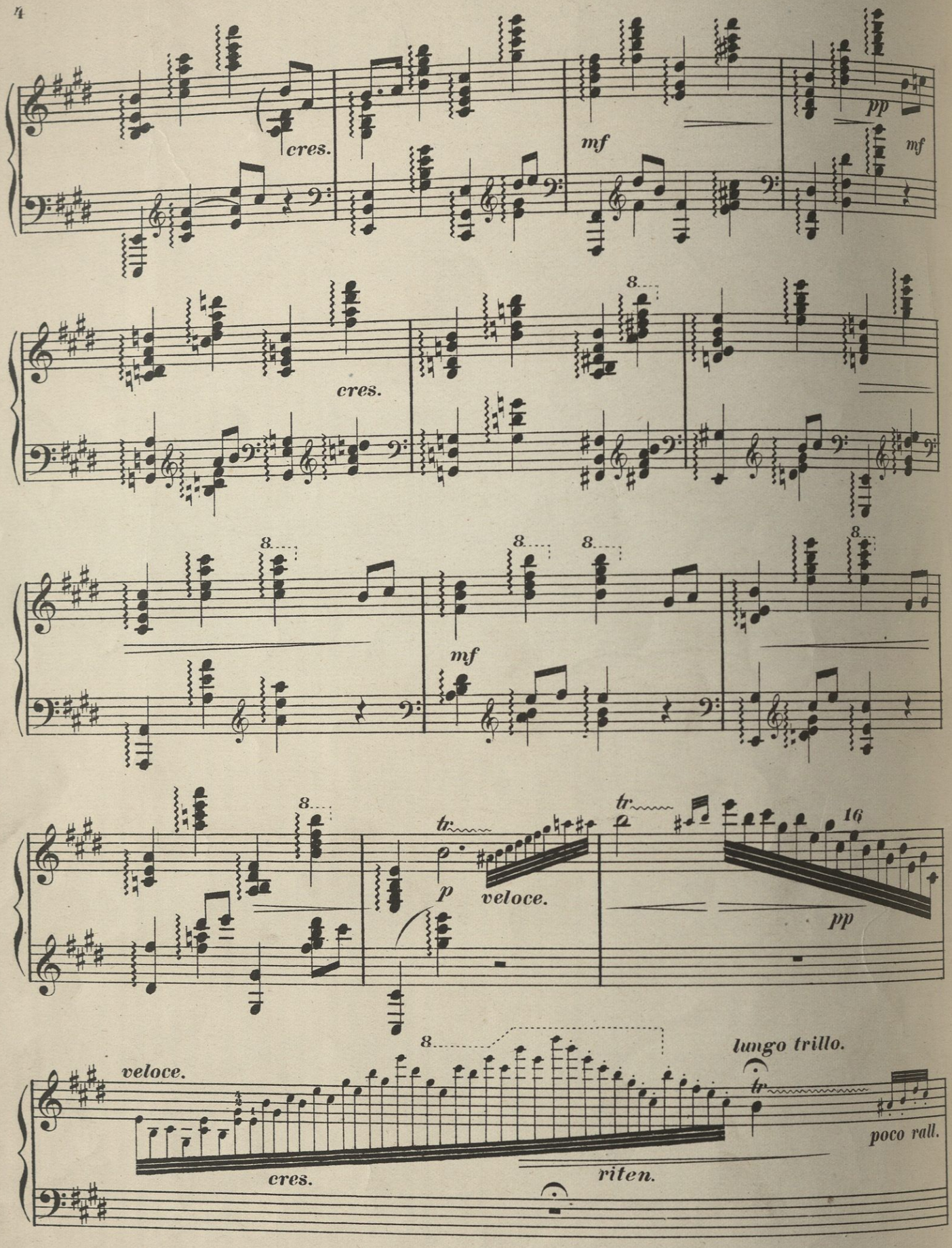
PARAPHRASE.

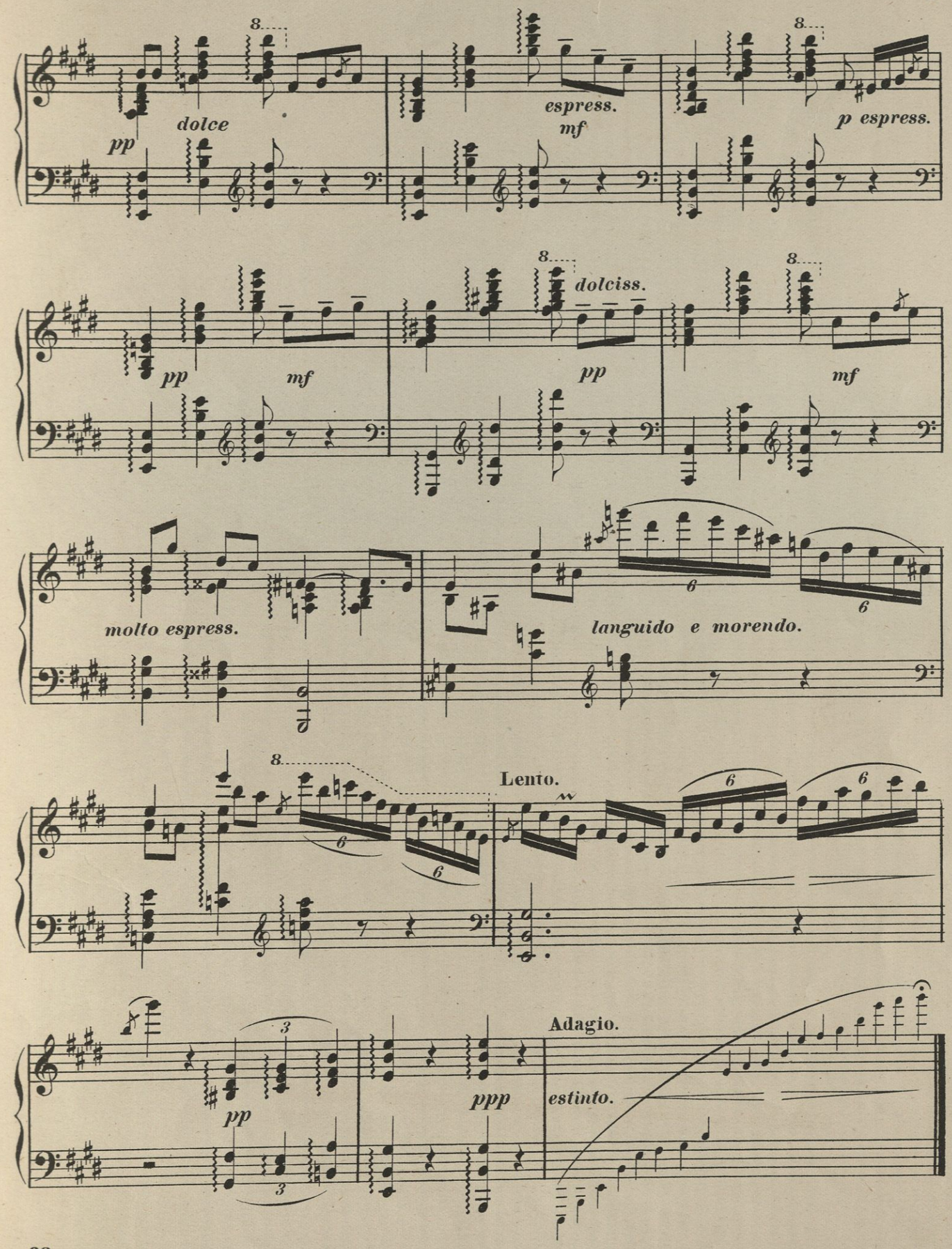
ANTON STRELEZKI.



Copyright 1889 by Detroit Music Co.

178


4
cres.
mf
pp
mf
cres.
8
mf
p
veloce.
tr
16
pp
veloce.
lungo trillo.
cres.
riten.
poco rall.


8
dolce
pp
espress.
mf
p espress.
dolciss.
molto espress.
languido e morendo.
Lento.
Adagio.
ppp
estinto.

L. M. GOTTSCHALK'S
CHOICEST COMPOSITIONS.

BAMBOULA,		1.00
BANJO, GROTESQUE FANTASIE,		1.25
BERCEUSE, CRADLE SONG.		.75
COLOMBE, (THE DOVE) POLKA.		1.00
DANSE OSSIANIQUE.		.60
DERNIER AMOUR.		1.00
DYING POET,	Solo, 75, Four Hands,	1.00
FAIRY LAND SCHOTTISCHE.		.75
FOREST GLADE POLKA.	Solo, .60, Four Hands,	.75
GALLINA, DANSE CUBAINE.	Solo, .75, Four Hands,	1.25
GOD SAVE THE QUEEN.		1.25
HOME, SWEET HOME.		1.00
HURRAH GALOP.		.60
JEUNESSE MAZURKA.		.60
JOTA ARAGONESA.		.50
LAST HOPE,	Solo, 1.00, Four Hands,	1.25
LOVE AND CHIVALRY.		.75
MAIDEN'S BLUSH WALTZ.		.75

MARCHE DE NUIT,	Solo, 1.00, Four Hands,	1.50
MISERERE, "TROVATORE'	Solo, 1.25, Four Hands,	1.25
OJOS CRIOLLOS,	Solo, .75, Four Hands,	1.25
O LOVING HEART, TRUST ON.	Song, Key E, Key F, Ea.	.60
ORFA GRAND POLKA,		.60
OVERTURE, WM. TELL.	Four Hands.	2.50
PASQUINADE.	Solo, .90 Four Hands,	1.00
PRINTEMPS D'AMOUR MAZURKA,	Solo, 1.25 Four Hands	1.25
RADIEUSE GRAND VALSE.	Solo, .75, Four Hands,	1.50
REPONDS MOI,	Solo, .50, Four Hands,	1.25
RICORDATI, NOCTURNE,		.60
SCINTILLA (THE SPARK.) MAZURKA,		.75
SERENADE, BALLADE.		.60
SLUMBER ON BABY DEAR.	Song.	.75
SOLITUDE,		.75
TREMOLO.		1.50
VALSE POETIQUE, SOSPIRO,		1.00
WATER SPRITE POLKA,		1.00

Published by BOSTON. OLIVER DITSON COMPANY. 451 Washington St.

NEW YORK, C.H. DITSON & CO. CHICAGO, LYON & HEALY. PHILADELPHIA, J.E. DITSON & CO.

THE CINCINNATI. NEWHALL & EVANS MUSIC CO. SAN FRANCISCO, MATTHIAS GRAY CO. BALTIMORE, OTTO SUTRO & CO. SAVANNAH, LUDDEN & BATES. SAN FRANCISCO, SHERMAN, CLAY & CO. NEW ORLEANS, L. GRUNEWALD. GALVESTON, THOS. GOGGAN & BRO.

Copyright 1888 by Oliver Ditson & Co., Boston.

Geo. H. Walker & Co. Lith. Boston.

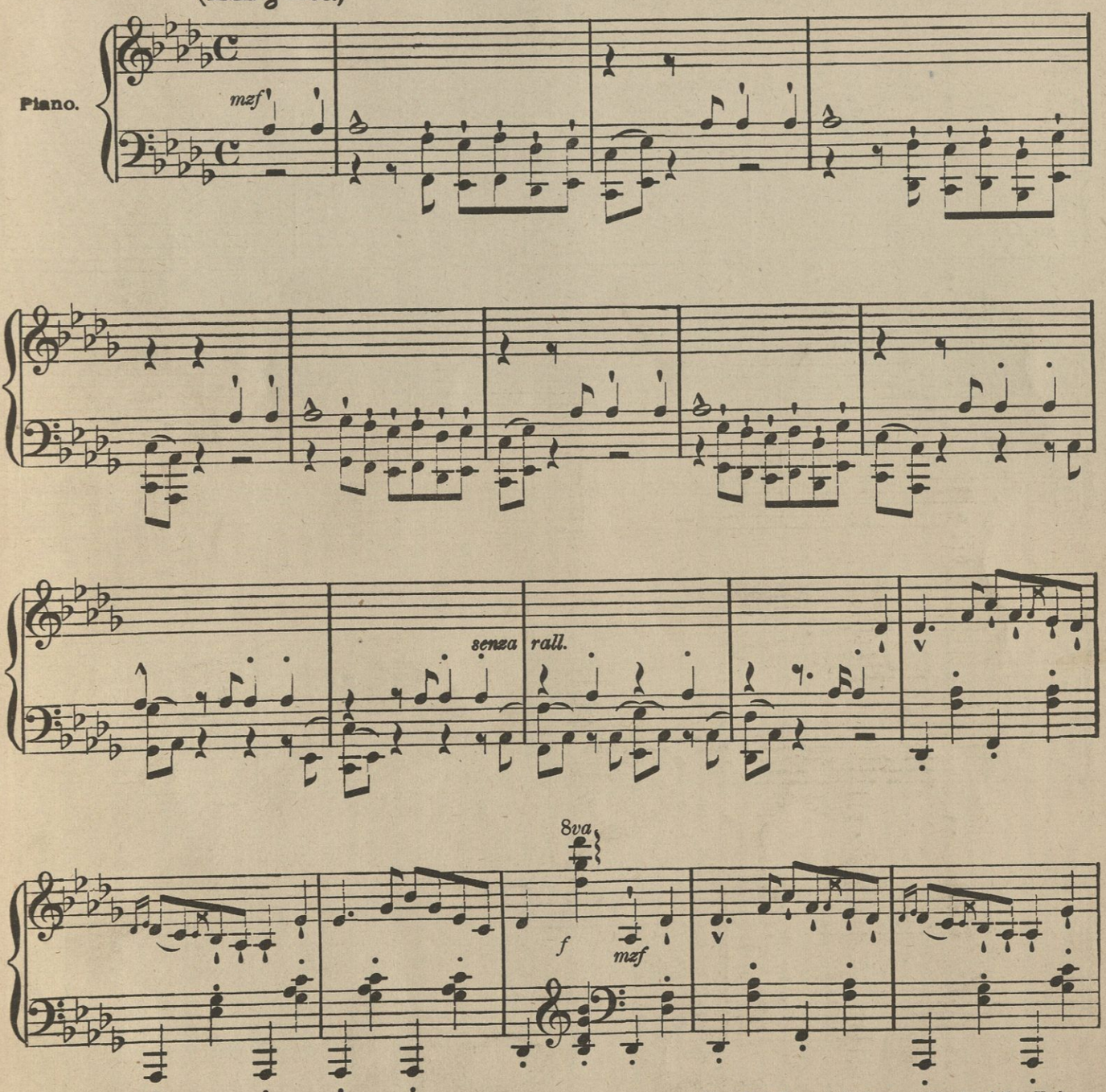
183

PASQUINADE.

CAPRICE.

par L. M. GOTTSCHALK.

(M.M. ♩=84.)

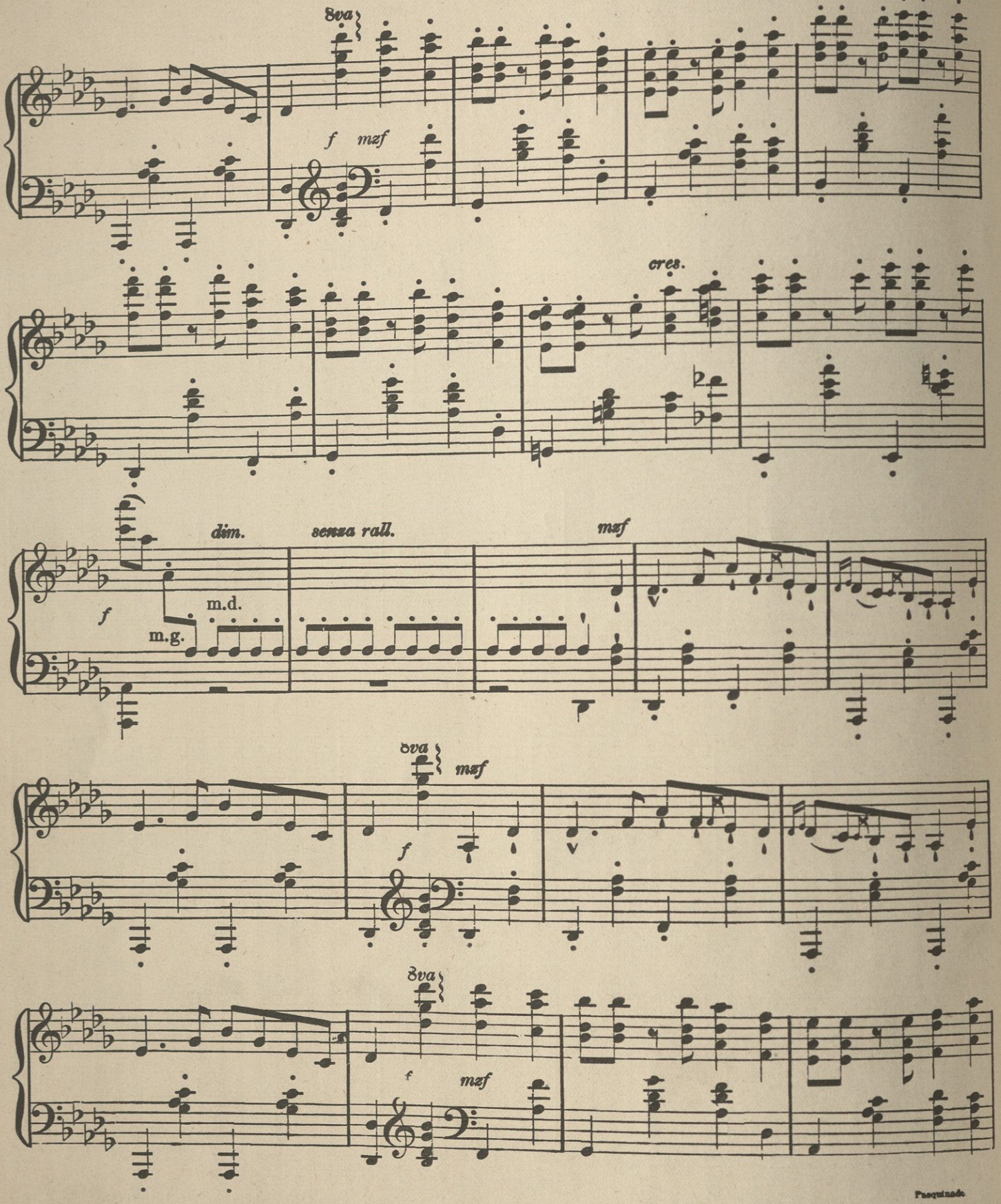


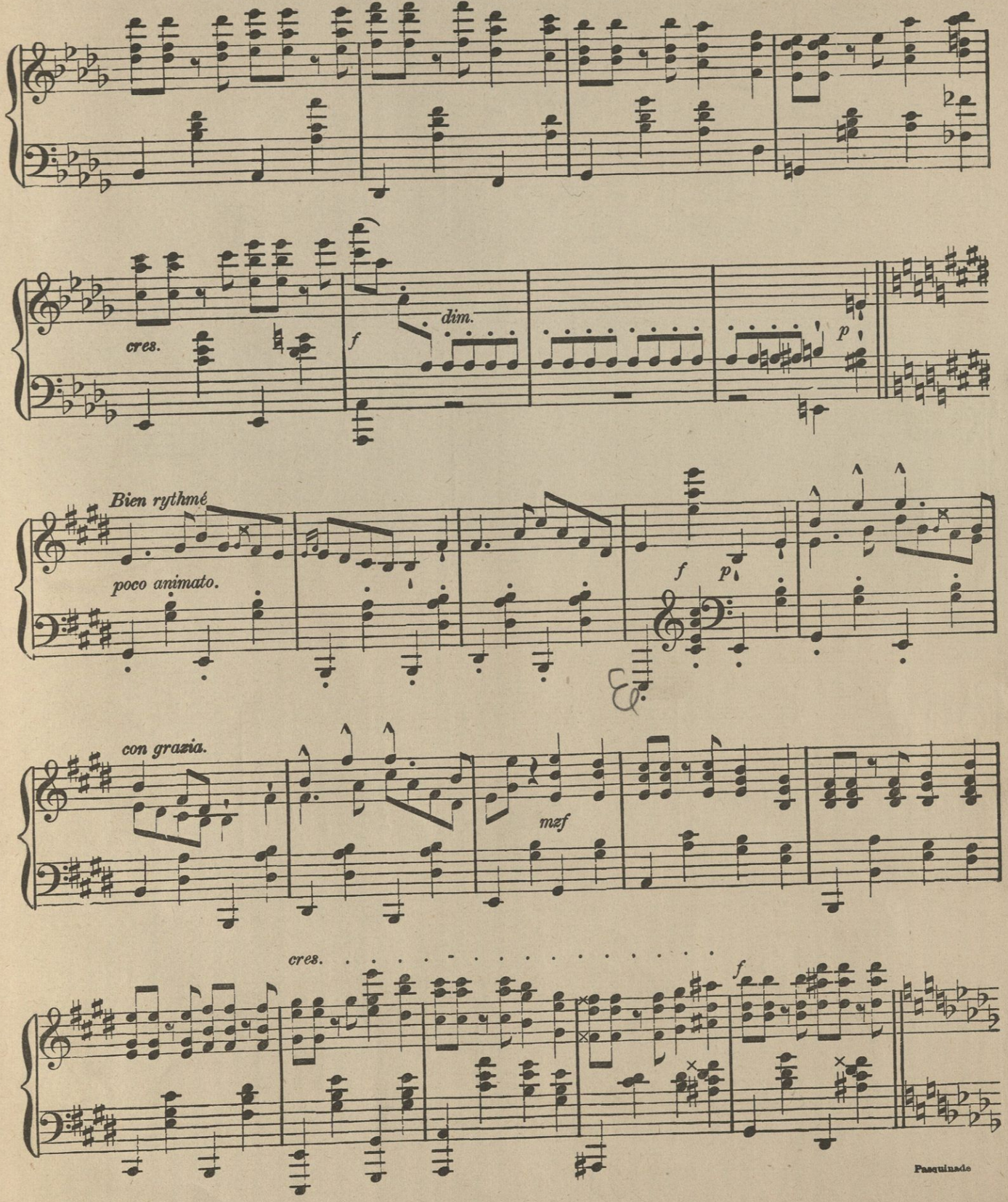
Entered according to Act of Congress, A.D. 1870, by WM. HALL & SON, in the Clerk's Office of the U. S. Dist't Court of the Southern District of New York.

ROBYN'S latest
ELMAIM Valse Brilliante

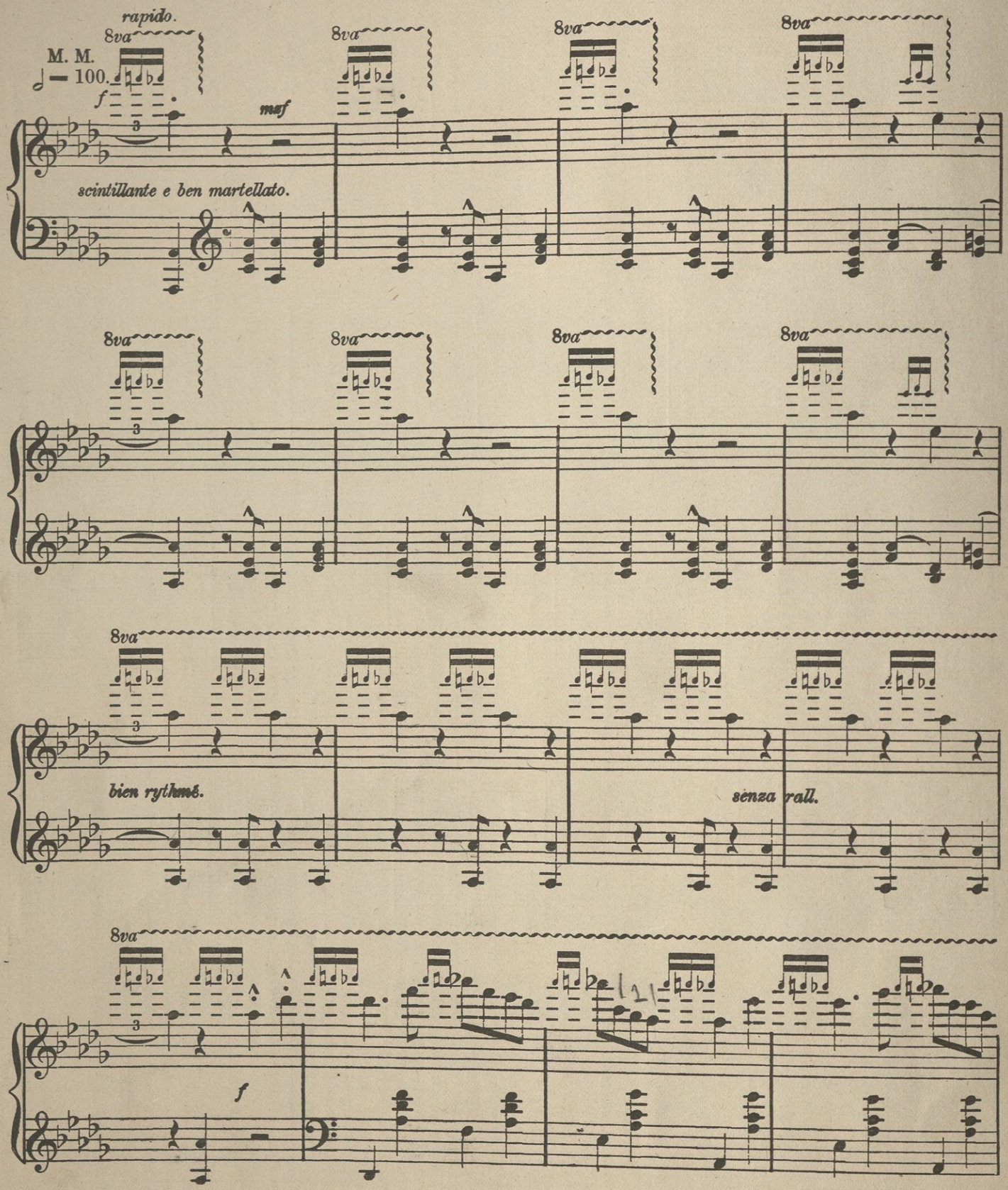
Op. 26 (Sonata) Beethov

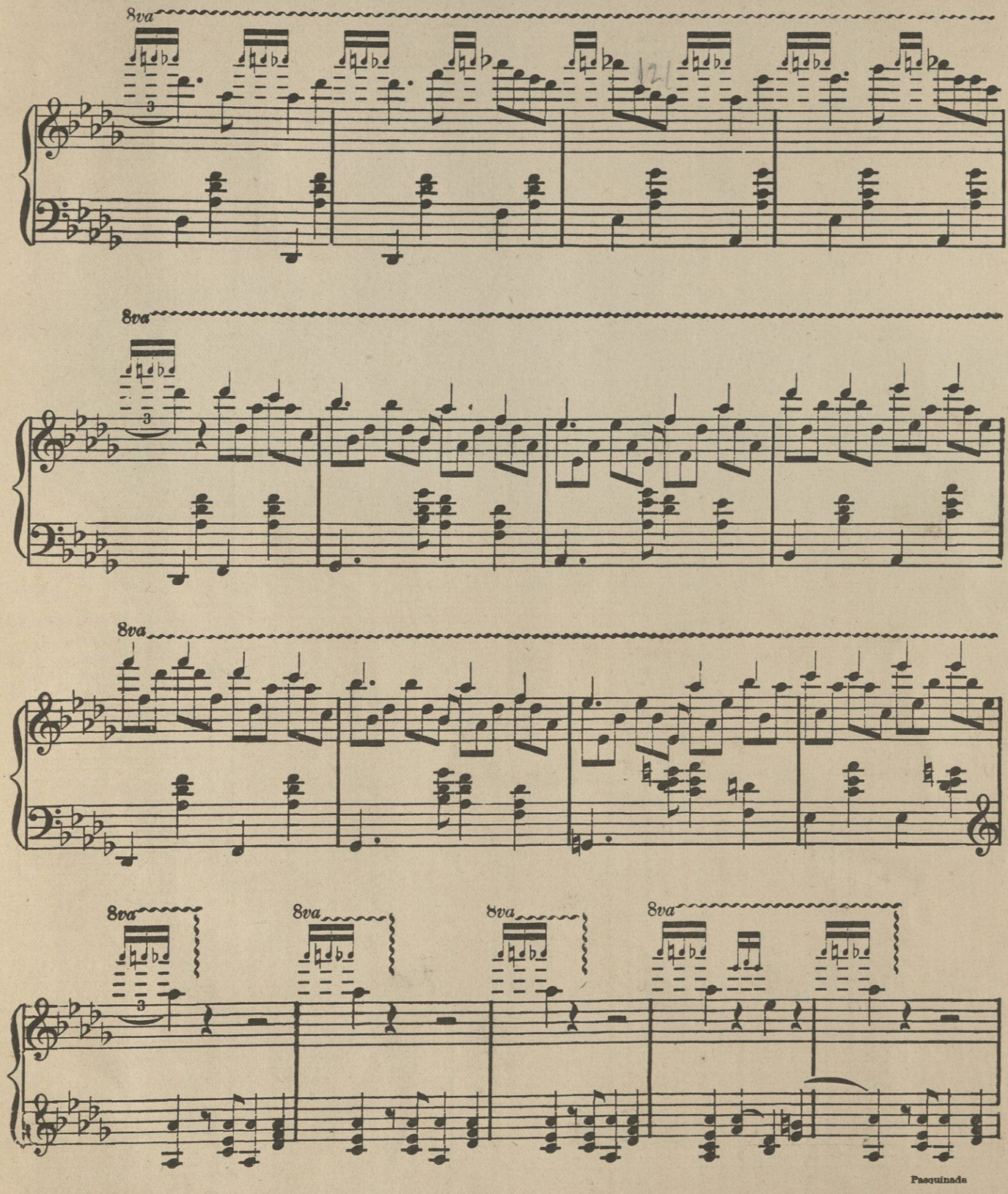
184




cres.
f
dim.
p
Bien rythmé
poco animato.
f
p
con grazia.
mzf
cres.
f

186


rapido.
8va
M. M.
♩ = 100.
f
mf
scintillante e ben martellato.
bien rythmé.
senza rall.


8va
3
8va
3
8va
8va
8va
8va
8va
3

8va

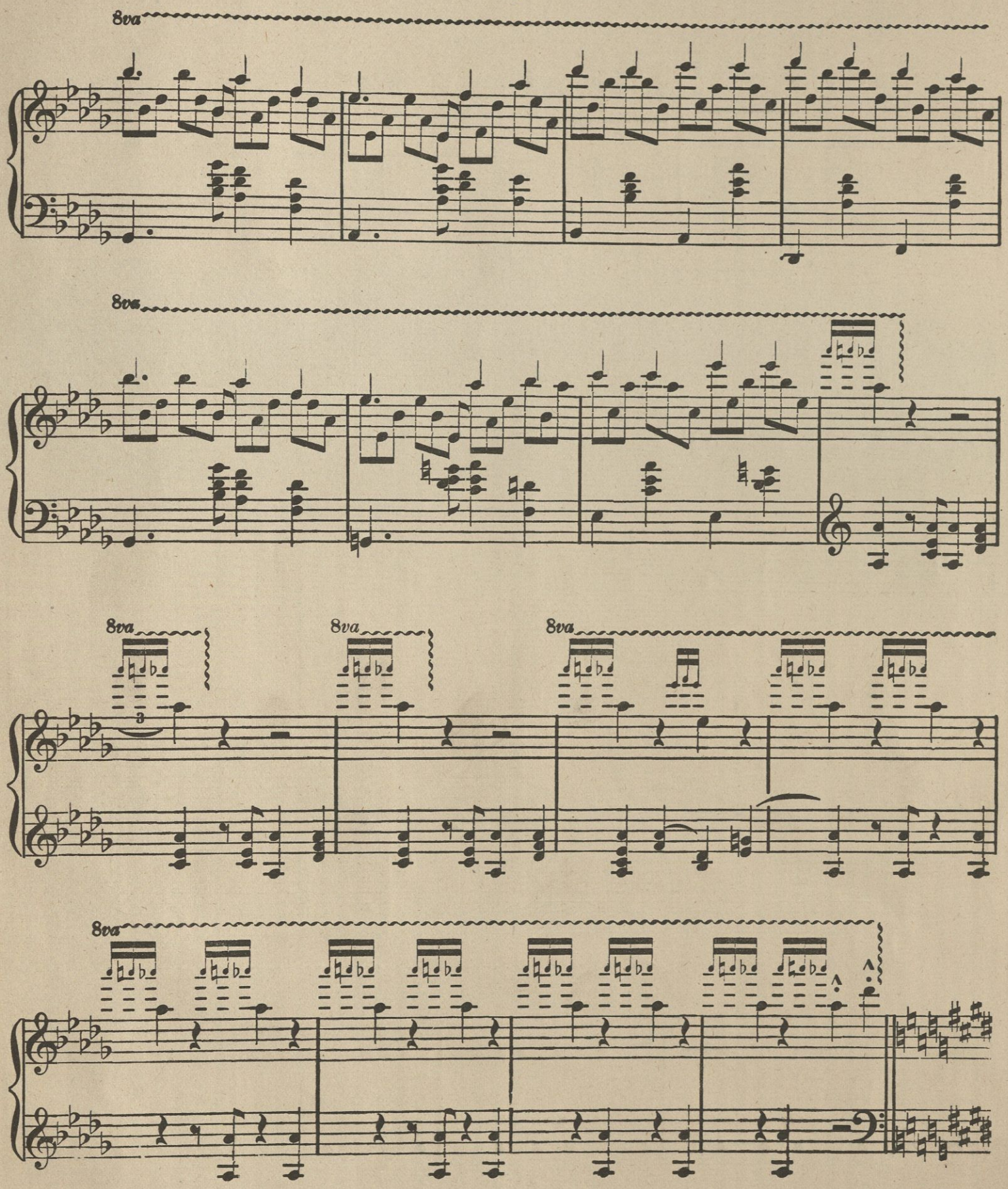
8va

f

8va

8va

Pasquinade


8va
8va
8va
8va
8va
8va

8va

grazioso.

rapido.

8va

f

8va

8va

con impeto.

8va

f

8va

f

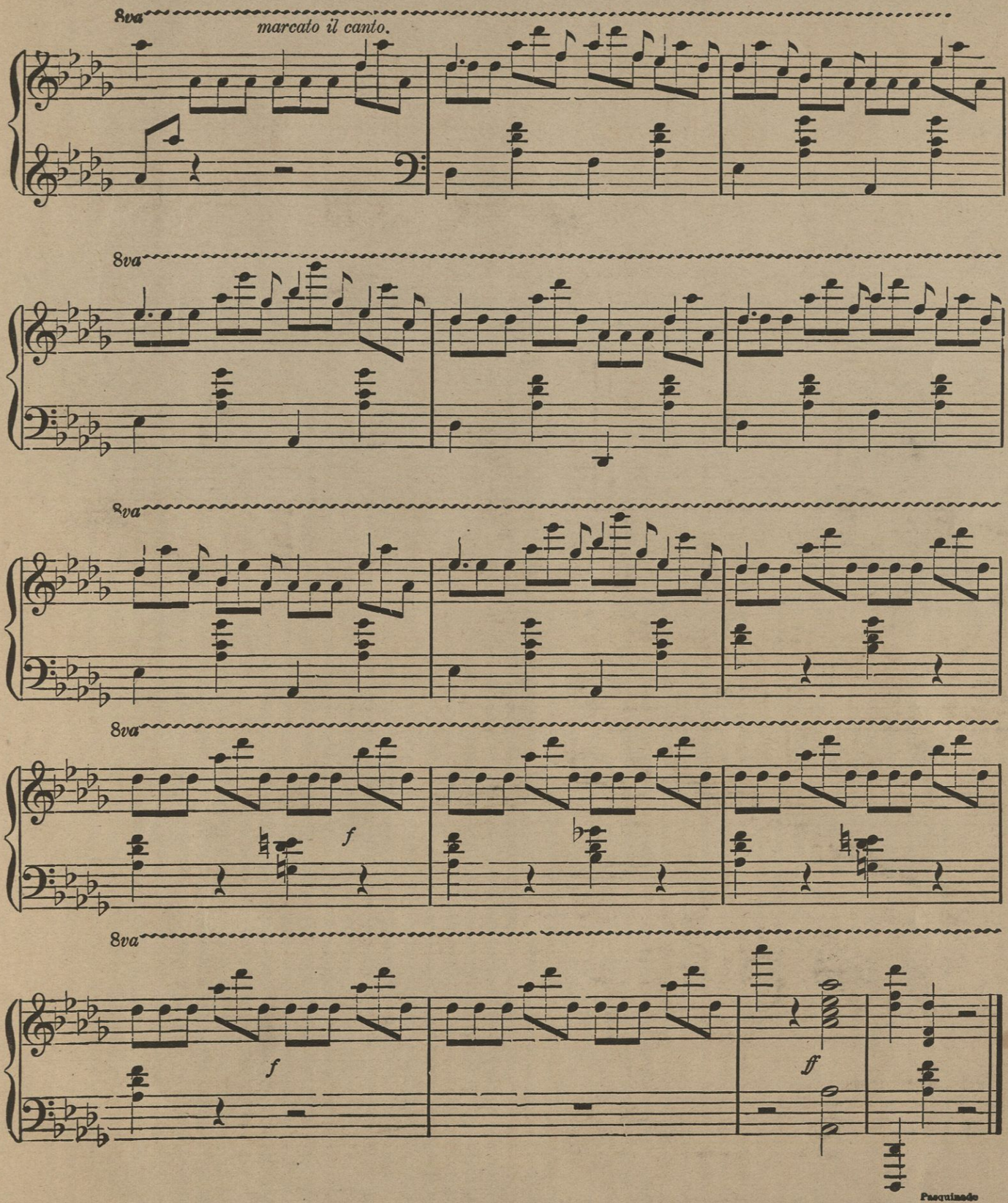
8va

Scintillante.

Brillante.

Pagr'nado.

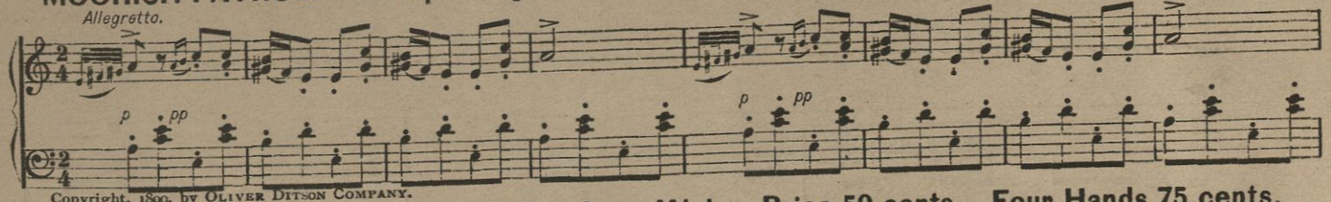
191



ENGRAVED **POPULAR PIANO MUSIC.** EDITIONS.

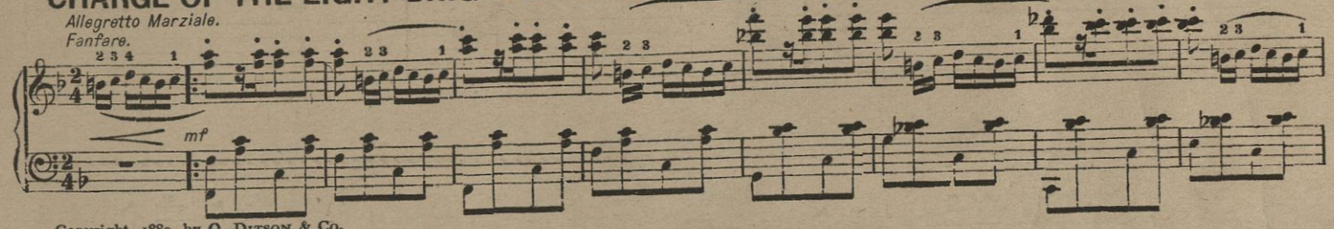
ALL ARE MODERATELY DIFFICULT, EACH WORK CONTAINS SOME WELL EXPRESSED MUSICAL THOUGHT.

MOORISH PATROL. Rudolph King. Price 40 cents.



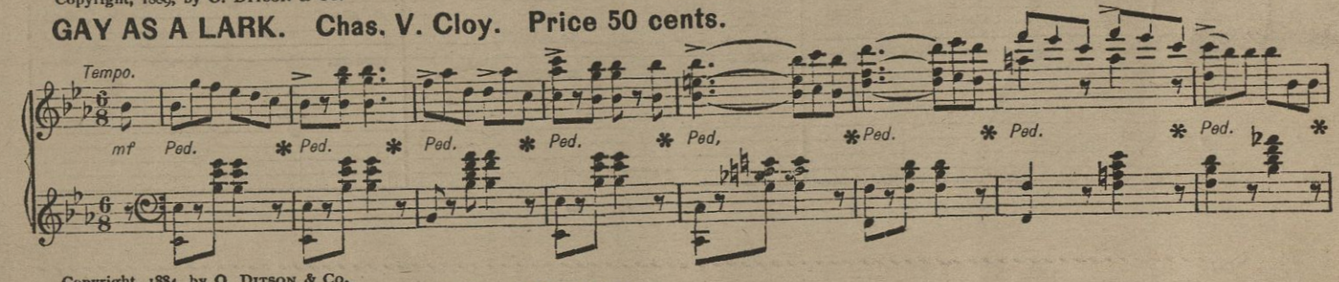
Copyright, 1890, by OLIVER DITSON COMPANY.

CHARGE OF THE LIGHT BRIGADE. Chas. Wels. Price 50 cents. Four Hands 75 cents.



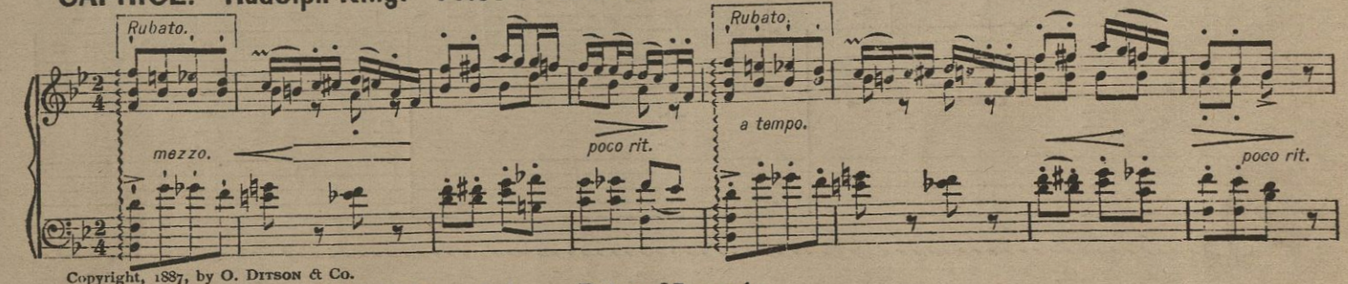
Copyright, 1889, by O. DITSON & Co.

GAY AS A LARK. Chas. V. Cloy. Price 50 cents.



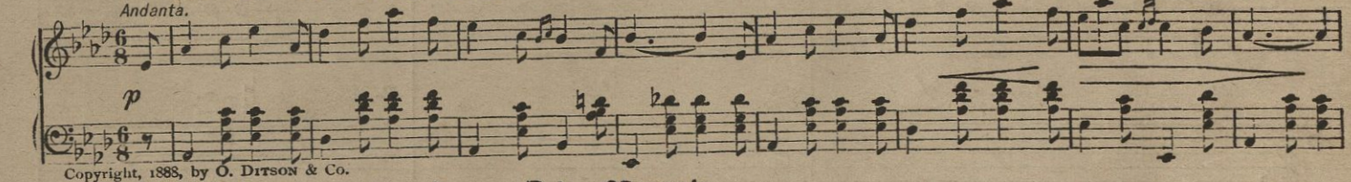
Copyright, 1884, by O. DITSON & Co.

CAPRICE. Rudolph King. Price 35 cents.



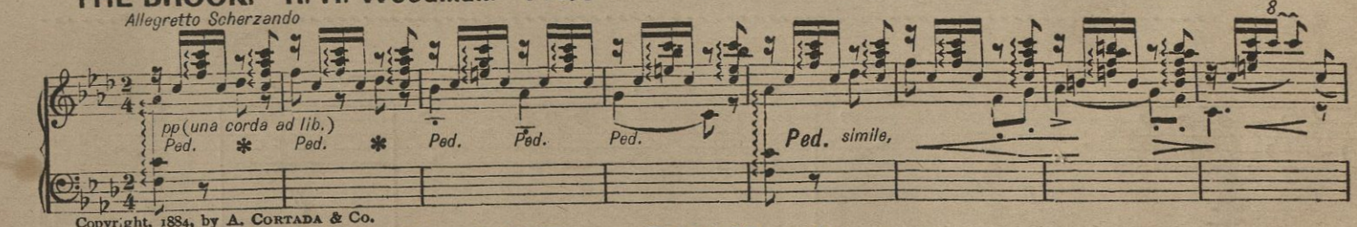
Copyright, 1887, by O. DITSON & Co.

RUSTIC LOVE. Richard Goerdeler. Price 35 cents.



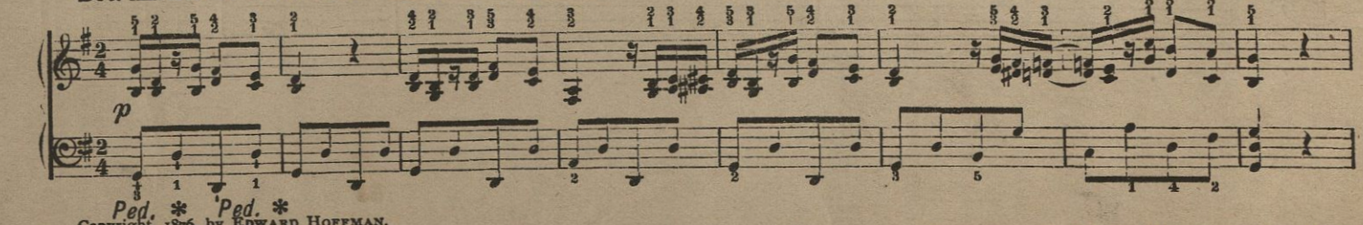
Copyright, 1888, by O. DITSON & Co.

THE BROOK. R. H. Woodman. Price 35 cents.



Copyright, 1884, by A. CORTADA & Co.

BRAZILIAN DANCE. Edward Hoffman. Price 40 cents.



Copyright, 1876, by EDWARD HOFFMAN.

Any of the above, mailed post-paid, for price named. Catalogues of Instrumental music, suitable for the concert, salon, and educational use, mailed free on application.